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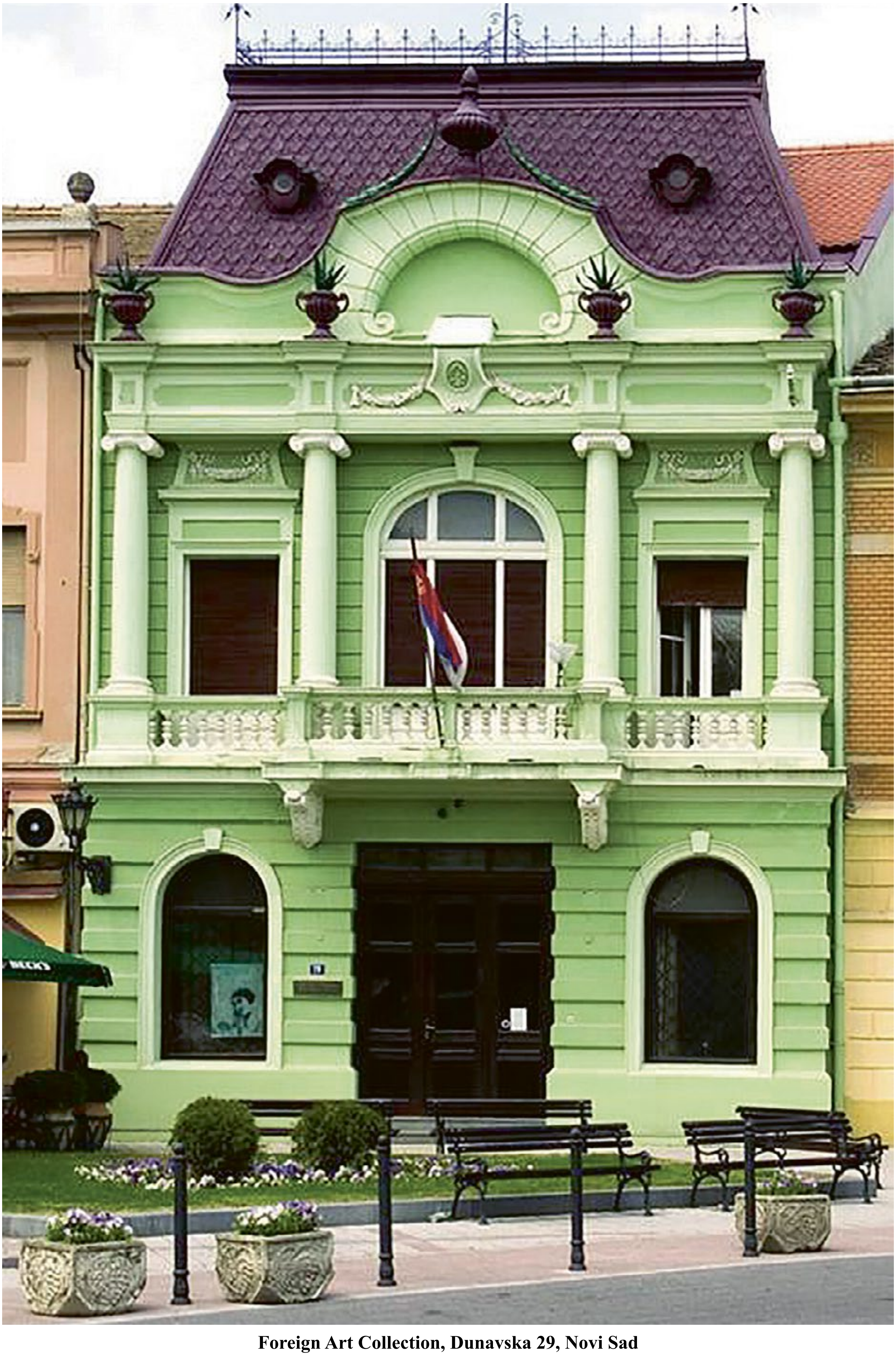
FOREIGN ART COLLECTION OF THE CITY MUSEUM OF NOVI SAD

The Legacy of Dr. Branko Ilić

Novi Sad, 2023.



Foreign Art Collection, Dunavska 29, Novi Sad

INTRODUCTION

The Foreign Art Collection of the City Museum of Novi Sad was developed from the former private collection of the Novi Sad physician Dr Branko Ilić, who donated it to the Novi Sad municipality and the Autonomous Province of Vojvodina on June 18, 1966. The recipients took it upon themselves to put the donated artwork on public display in two years under the title of "The Collection of Old Masters". By the decree of the Municipal Assembly of Novi Sad on January 29, 1968, this legacy was placed in the City Museum of Novi Sad for further care. At the Museum's initiative, Dr Ilić's legacy was given a name that better suited its contents, the Foreign Art Collection, because it included works by both older and newer painters, mostly from Western European schools, as well as several pieces of applied art which, due to their diversity and the period in which they were created, weren't properly described with its previous title. The collection was opened to the public on June 7, 1968, and since then it has been operating as an annexe of the City Museum of Novi Sad. In that way, the wish of the collector was honoured in full, and the cultural scene was enriched with a representative and unique museum depository.

The building that's been the home of this collection for more than half a century is located in the oldest part of Novi Sad, on Dunavska Street 29. It was built in 1905 in the style of Late Historicism, according to the blueprints of the Viennese architect Franz Voruda, and commissioned by the Schomann family. The adaptation of the building for the needs of the exhibition was performed according to the project of the architect Mirko Krstonošić, which included the restoration of the facade and a complete change of the interior, except for the stairwell. During the adaptation of the building, the aim was to create the interior best suited for exhibiting visual art pieces and ambient compositions, so every bit of space was used to its optimal potential.

The first permanent exhibition of the Foreign Art Collection was based on the concept by the prominent art historian Dr Miodrag Kolarić, and it largely corresponded to the character of Ilić's collection. If we take into account the fact that the material intended for an exhibition in this museum space was very diverse, based on its features, it was not possible to come up with a concept that was strictly defined. The ground floor of the building was designed as an art gallery in which the most valuable works of art were exhibited. On the first floor, where objects of applied art and smaller paintings were exhibited, the backbone of the exhibition consisted of furniture – individual pieces, or furniture sets representing a certain style, complemented by similar, smaller pieces. After the adaptation of the space in 2003, the concept of the permanent exhibition was changed based on the idea of the curator Ljubomir Vujaklija. A part of the collection material was moved to the exhibition space of the Museum at the Petrovaradin Fortress.

The character of Ilić's collection, although somewhat modified by the constraints of the setting, remained essentially the same, so the legacy, in this form and scope, should be viewed as a valuable contribution to collectors' efforts in our milieu. Collectables in Vojvodina have a long tradition, with certain specifics that are the result of a mixed, multi-confessional, and multi-ethnic environment. The desire to preserve the identity determined the character of these early collections, primarily created by churches and aristocrats, and they mostly consisted of relics, books, jewellery, or weapons, either passed down from ancestors or brought from somewhere else. In this extremely transit but also rich area, where newcomers acquired property relatively quickly, the bourgeoisie, enterprising and wealthy, saw collecting as a confirmation of their status – material, but also cultural – as early as the 18th century. In the 19th century, these were already collections of the general type, which, often through patronage, were bequeathed to national institutions or museums.[1] This practice continued throughout the 20th century.

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[1] Art historian Vera Jovanović exhaustively deals with collecting in Vojvodina from the end of the Middle Ages to the present day, with all its specifics (Јовановић 1987).

Complex reasons for collecting artworks – if they are not inherited, or acquired in another way – represent a cultural phenomenon that occurs primarily in individuals as a specific type of personal affirmation, to eventually turn qualitatively into something new and of universal importance.[2] Ilić's collector's work can be put in this category and repeats the frequent story of an intelligent and ambitious provincial who, while initially just wanting to climb onto a higher social ladder, becomes fascinated by the works of art he acquired.[3] Despite the many social, political and health obstacles he encountered during his life, he managed to turn his collecting enthusiasm into something of permanent value.

Dr Branko Ilić was born in Žabalj on March 31, 1889, in a wealthy rural family. After graduating from high school in Novi Sad, his well-to-do parents wanted him to inherit the family property and occupation, but Ilić enrolled in medical studies in Budapest instead. He also studied in Berlin for a while and "visited museums and galleries in large European centres... where he got acquainted with the works of old masters who developed an attraction towards studying fine arts in the young student. Since that time, he has loved medicine and fine arts with equal zeal".[4] During the First World War, he was recruited as a medical student at the front in Galicia, where he fell into Russian captivity. After the war, he did an internship in Belgrade for a short while, and after 1922 he settled permanently in Novi Sad, where he opened a doctor's office. Being very ambitious, he was involved in politics for a while and as the president of the Radical Party in 1936, he became the Mayor of Novi Sad. After the Second World War, he managed to keep his private medical practice, however, a good part of his property and his collection of artworks were confiscated. Despite these difficulties, as well as being ill and confined to a wheelchair, he continued collecting works of art and adding them to his collection until his death on June 28, 1966.

His collecting career, which lasted more than half a century, was the most important chapter of Dr Ilić's life. His development into a person who appreciates and collects works of art began already in his youth. As an ambitious high school student from Novi Sad, and then a medical student from Budapest, he successfully climbed the social ladder with a clear determination to belong to the upper class. Along the way, he discovered a special side of himself – one dedicated to the love of art. The first opportunities for the procurement of fine and applied artwork arose in the third decade of the 20th century, the period in which Ilić built his social and professional status in Novi Sad. At that time, he became a prominent citizen and a respected doctor who began to invest his capital in creating a distinguished home. With the taste of an educated and materially situated gentleman, he equipped the large salons of his new house in Železnička Street. In that period, Dr Ilić wasn't building his collection based on some plan, instead just letting his personal affinities determine the choice of interior details. Like every member of the upper bourgeoisie, he found artistic value in Historicist furniture, porcelain, silver and glass objects, and soon became interested in purchasing works of art by famous domestic and foreign masters.

Fully aware that he does not know the history of art to the extent that he's able to find and recognize the works of important painters, Dr Ilić had set out to create contacts and connections in the world of art from the very beginning of his career as a collector. The advice and expertise of famous art historians were invaluable to a novice collector. Expert opinions of Western European painting connoisseurs on some of the works from his collection meant certain attributions and confirmed the significant market value of these objects, which was very important to Dr Ilić. One of the first experts he consulted in 1928 was the prominent writer and art historian Veljko Petrović, an excellent connoisseur of modern Serbian art. In Belgrade in 1936, he met the famous Viennese art historian Wilhelm Suida, who then visited the

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[2] N. von Holst treats the phenomenon of collecting in several forms as one specific activity, conditioned by psycho-social and cultural circumstances (1967).

[3] On the more recent insights in this long-observed phenomenon on a psycho-social basis, latest museological research in the interpretation of this phenomenon does not differ substantially from the older views, see: Nürnberg 2004.

[4] From the introductory speech of the City Museum of Novi Sad Director, prof. Vasa Kolak, at the opening of the Collection on 7th June 1968.

Museum of Prince Paul and numerous Serbian medieval monasteries. On that occasion, he also visited Novi Sad, where he was impressed by Ilić's collection. The cooperation between Ilić and Suida continued after World War II, until 1952. The Viennese expert was often interested in the new works that Dr Ilić procured for his collection, as evidenced by the correspondence preserved in the legacy of the Novi Sad collector.

However, in 1930, the circle of Ilić's acquaintances included several characters who wanted to take advantage of his wealth and his insufficient expertise in art. Most notorious in that sense were Rajko Slepčević and Petar Krstonošić, Novi Sad art dealers who bought copies of works by famous painters from the 18th and 19th centuries in Paris, Vienna, and Budapest, and then sold them to domestic collectors as originals. Often naively and with a great deal of trust, Dr Ilić bought paintings from them which he believed were painted by French masters of the 19th century. However, the certificates he received at the purchase have remained unconfirmed and questionable to this day. Interestingly, Ilić's business relationship with Rajko Slepčević lasted well after World War II, despite the bad reputation that accompanied him.

For Dr Ilić, the auctions were a way to acquire artwork of impeccable pedigree and artistic quality. The presence of auction catalogues in his personal library confirms his interest in the art market in European capitals, primarily Vienna, Paris, and Budapest. Unfortunately, the lack of documentation on the purchases and origin of the paintings testifies to the fact that he did not have the inclination or discipline to keep proper notes on his collection. We cannot say with certainty which auctions Dr Ilić personally attended, i.e., in which way he procured paintings whose origins can be found in certain auction catalogues. Nevertheless, in the 1930s, two precious paintings sold at auctions in Paris in 1931 and Vienna in 1936 became part of his collection. According to the preserved auction data, these are the works of famous Dutch masters from the 17th century: "Still Life with Crab" by Pieter Claesz and "The Hunt" by Philips Wouwerman. One of the possible intermediaries in buying paintings at foreign auctions could've been Alexis Kolatchevsky, a well-known French art expert of Russian origin. His stamp, signature, and price of the service are on the back of several photographs of artwork from Ilić's collection ("Moses Striking the Rock", "Death of Cleopatra", "Adoration of the Kings"), so it is possible that he was hired as a purchase broker or appraiser.

The sixth decade of the 20th century represents the period of Ilić's most intensive collecting activity. Although seriously ill and under scrutiny from the authorities, he travelled abroad, expanding his circle of collaborators, and managing to acquire some of the most precious pieces in his collection ("Bust of Seneca", "Queen of Sheba before Solomon", "Portrait of Elizabeth de Vos", "Thetis receiving the Arms of Achilles from Vulcanus", etc). For his purchase of the painting "Portrait of an Old Man with a Fur Cap" in Paris in 1951, the certificate was written by M. J. Subert, the art expert at the French customs office. Rajko Slepčević, the already mentioned art dealer of dubious reputation, also mediates in the purchase of some works.

For the last twenty years, Ilić has also used the services of intermediary and trader, Miodrag Međa Obradović from Belgrade, who was a good source of information and a connection to the collector Pavle Beljanski. Although his interest was mostly focused on collecting works of modern Serbian art, Beljanski had in his collection several valuable pieces of Western European artwork. As a diplomat, both well-situated and an excellent art connoisseur, Pavle Beljanski originally collected works by Western European masters, which he later sold or exchanged for works of contemporary domestic artists. In his statements, Međa Obradović claimed that he mediated in Ilić's purchase of Beljanski's Sustermans' "Portrait of Vittoria della Rovere", "Children's Bahanalia" (then attributed to Jordaens), and "Hand Washing" by E. Keil. There is no information in the documentation of Pavle Beljanski's legacy that these paintings were once a part of his collection, but it is quite possible that they were, because two of these paintings are known to have been sold at auctions in Italy at the time when Beljanski served there as an ambassador (Јовановић 1994).

Dr Ilić bought some of the paintings from Belgrade and Vojvodina renowned families who, in the new social environment, often sold valuables acquired in the pre-war decades. In 1954, he bought two valuable paintings from the widow of Jevrem Simić, the former Yugoslav ambassador to the Vatican –

Sébastien Bourdon’s “Sacrifice of Iphigenia“ and the “Stigmatization of St. Francis“ by Pieter Mulier II, and in 1953 he bought “Flowers in a Ceramic Vase“ by an unknown author from the daughter of Kosta Horsting, the aide-de-camp of King Milan Obrenović. From the former collection of baron Kušević, he acquired the paintings “Belshazzar’s Feast“ and, probably, “Storm at Sea“.

From the 1960s until the end of his life, Ilić worked with Dr Grgo Gamulin from Zagreb on every serious purchase, and this cooperation was of extraordinary importance for his collecting work because Gamulin began publishing works from his collection. Gamulin may have mediated in the purchase of some of the paintings (Langetti’s “The Death of Cato“ or Gennari’s “Holy Family“), but his publicist work in foreign and domestic magazines and popularization of paintings from Ilić’s collection in professional literature were far more important as confirmation of Ilić’s efforts, and an additional incentive for him to decide to bequeath his collection to society.

Before World War II, Dr Branko Ilić also intensively worked on procuring objects of applied art. Just like with the paintings he bought, there is not much reliable purchase information. Only based on very uncertain statements of the mediator is it possible to partially determine the origin of individual units and objects. Međa Obradović, who most often mediated the purchases, claimed that the three Baroque cabinets were purchased in Zagreb from the old Vranyczany collection, which was very likely. The sole, extraordinary Biedermeier piece of furniture was allegedly bought from Dr Ramljak in Zagreb. A large ceramic fireplace was purchased from lawyer M. Marinković from Belgrade, the son of our famous geographer, who brought it from Western Europe.[5] The Bull-style bedroom and the two accompanying chests of drawers were certainly bought before 1940 because they are already in the oldest photographs of the interior of Ilić’s house. According to his statements, he procured the mentioned furniture from a Slovenian family that bought it in Vienna’s Dorotheum. The great Sevres clock and the Pons clock with candelabra were bought after World War II from Jovan Novaković, a well-known Belgrade antiquarian. The silver Klinkosch candle holders were purchased by Ilić from the Moč family in Novi Sad around

Detail of the interior of Dr. Branko Ilić's house

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[5] Information given by Vera Jovanović, a member of the Census Commission from 1966, who recorded it directly from Dr Ilić.

1949, and the rest of the silver was mostly purchased by the commission in Novi Sad or Subotica. He bought most of the carpets from Josip Varga, who had an antique shop on Dunavska Street between the two wars. Also, Lenđel Vilmoš owned an antique shop in Jevrejska Street before the war where he sold furniture, paintings, and small objects of applied art, and it is quite probable that Ilić bought a lot of porcelain and small silver pieces there.

Realizing that collecting works of art requires extensive knowledge of art history, already in his student days, Dr Ilić began to form a professional library, which he built upon until the 1960s. Like many Vojvodina intellectuals between the two wars, he spoke Serbian, German and Hungarian, and was fluent in French. He procured books during his travels to European capitals, where he visited museums, galleries, bookstores, and antique shops. As an educated and intelligent doctor who was also well-off, he bought capital editions of well-known European publishing houses, mostly German. In his library, there were studies of renowned interwar art historians. The range of Ilić's interests is illustrated by the great thematic diversity of the books he owned. Among them are catalogues and guides of the most important European museums and galleries, monographic studies on individual artists who created from the Renaissance to the end of the 19th century, reviews of European painting schools, manuals in the field of applied arts, auction catalogues, and dictionaries. Some of the publications are rarities today, such as the G. von Dilis catalogue of the Pinakotheke in Munich from 1845 or the Painting Gallery inventory of the Viennese Belvedere from 1877. As general works on the history of art, Ilić used the old, but very practical, Spemanns' lexicon from 1905 and a series of luxury albums on artistic styles in applied art, published in Leipzig at the beginning of the 20th century. Then, there is Zimmerman's book on Meissen porcelain from 1926, and he also had a volume from the informative and extensive history of art by R. Mutter from the same year. Very early, a valuable and, to this day, unsurpassed J. Meder's manual on drawing, Schroll's Vienna edition from 1923, found a way to his library. A large part of the library consists of auction catalogues from Vienna Dorotheum or large auctions in Budapest between the two wars, as well as numerous guides to museums in Italy, France, and the Netherlands. The library also contains several volumes of the pre-war magazines "Umetnički pregled" and "Panteon", and all post-war magazines or their special issues, most of which were where G. Gamulin published paintings from Ilić's collection. Between the two world wars, he bought books mostly by German authors, and after World War II, when he acquired more intensive works of Italian painting, he bought professional monographs by Berenson, Venturi, and Longi. Strictly speaking, this was not the rule, but it is obvious that, for example, he acquired a rare book by Munoz about Velázquez, because it reproduced a painting of the "Old Man's Head" from Prada, one version of which he had just acquired at the time. Or, when he acquired the painting "Timid Venus", he bought books about Titian, including the study of W. Suida, an author whom he greatly appreciated and who officially gave the first expertise for one of the paintings from his collection. He also acquired several books about Rembrandt, especially by K. Bauch from 1933 who is still an unavoidable source on the topic today, despite the abundance of literature about this painter. For the Flemish-Dutch masters, in addition to publications on Rembrandt and Rubens, he owned the book by Yvonne Thierry from 1953, and for the Venetians Valsecchi from 1954 and Hittinger from 1959. In his library, you can read about new French paintings through monographic publications and albums, from the Impressionists to Picasso. Like every collector, Ilić kept away from dubious purchases as much as he could, as evidenced by the famous book by F. Arnau "Kunst der Fälscher, Fälscher der Kunst", which he certainly often consulted. Despite numerous titles, Ilić's library is not systematic, nor is it expected to be; instead it reflects the character of the collection he collected. For that reason, the entire library was also taken over by the Commission in 1966, and today it is part of the legacy (Лазић 2021: 89-116).

The artistically respectable fund that Dr Ilić has been successfully creating for decades has not only attracted the attention of experts and other collectors, but also representatives of the post-war authorities. As a private and public figure, Ilić did not fit into the post-war society because of his birth, education, and especially his standing in society. The new communist state did not look favourably on the possession of private valuables that symbolized civic culture and the way of life characteristic of the not-so-distant past. Members of the bourgeoisie and their property came under attack from the government, which promoted the introduction of state, and later social property. In such a social environment, the collection of Dr Branko Ilić could not go unnoticed.

As early as June 1948, the People's Committee in Novi Sad ordered the beginning of the process of placing Ilić's art collection under state protection. On June 21, experts from the Institute for the Protection and Scientific Study of Cultural Monuments of the People's Republic of Serbia and the Vojvodina Museum listed paintings and objects of applied art in Ilić's house. We learned from the document that there were 21 paintings, 2 sculptures, and more than 30 objects of applied art in his apartment at that time, including several sets of furniture. A few days later, on 1 July 1948, the Institute passed a "Decision on protecting the collection of paintings, sculptures, and antique furniture located in the apartment of the owner Dr Branko Ilić, Novi Sad, 7 Železnička Street". From official documents created in 1949, it is known that Dr Ilić at that time acquired a painting, which he believed to be the work of the French artist, Edgar Degas. Apparently, the employees of the Vojvodina Museum found out about the purchase very quickly, and in a letter to the Institute, they asked that it also be placed under protection, which was soon done. In February 1950, art objects housed in the Belgrade apartment of Ilić's wife Jovanka were also placed under protection. It can be rightly assumed that part of the found items belonged to Dr Ilić, who, by putting the paintings in his wife's apartment, wanted to avoid their confiscation. He succeeded in that intention because all the listed property remained in the possession of his wife and, in 1953, it was formally returned. The works of art that Dr Ilić kept in his house and the apartment of his sisters in Novi Sad had a completely different fate.

Court minutes of Dr Branko Ilić's trial held in 1952–1953 are one of the best sources on his artwork purchases in the period from 1946 to 1952. His collecting activity, which often involved trading and exchanging various art objects with direct owners or intermediaries, was considered an illegal activity, and his trip to Paris in 1951 and private medical practice was especially damning in the social circumstances of the time. Trying to justify his actions before the judicial authorities, Dr Ilić presented data on the years and ways of procuring certain paintings and objects of applied art, all of which were entered in detail in the court record. The most important consequence of the mentioned court process was the confiscation of almost the entire Ilić collection and its placement in the depots of The Gallery of Matica Srpska in 1954. The first group of 15 works of art was confiscated on 28 March 1953, after the indictment was filed against Dr Ilić, based on the sequestration records. Most of the paintings were confiscated a year later, on 19 and 20 March 1954, when works of art and objects of applied art in the apartments of Dr Ilić and his sisters Ljubica Letić and Milica Ilić were inventoried. At that time, a total of 74 works of art and 28 various useful and decorative objects were transferred to The Gallery of Matica Srpska. Other items, mostly furniture, were taken over by representatives of the Novi Sad Supervisory Board, and on 7 June of the same year, part of the furniture was sold to the architectural and urban studio "Oblik" from Belgrade, from where three furniture sets with tapestry upholstery made their way to Dedinje residences, where they're still found today.

After the confiscation in 1954, Ilić continued to collect artwork for the next ten years. Even before 1964, he had talks with representatives of the Vojvodina province and the city of Novi Sad about donating and bequeathing his collection as a whole. Information on these negotiations is scarce, but in March 1964, an inventory was made of all the paintings that were confiscated and kept in The Gallery of Matica Srpska (75 paintings), then of those found in his apartment in Novi Sad (40 paintings) and his wife's apartment in Belgrade (11 paintings); a total of 126 paintings, all of which later entered the legacy. In those ten years, he acquired over 40 new paintings, the most important ones. The census made in 1966 for the purposes of drafting the Gift Deed shows that the final number of paintings in Ilić's apartment was 54, which, together with 75 paintings from The Gallery of Matica Srpska, made a total of 129 donated works.

After taking control of the collection in June 1966, a member of the Commission, Vera Jovanović, submitted an exhaustive report on the legacy, stating that the final number of paintings and sculptures was 136, along with 295 individual items of applied art (furniture, clocks, porcelain, glass, silverware, rugs, etc.). The legacy consisted of 431 items in total. On December 26 of the same year, Branko Ilić's sister, Ljubica Letić, donated several paintings and items from the family legacy to the Novi Sad municipality; they were added to Ilić's legacy, so the number of items in it increased to 441. When the Foreign Art Collection was introduced to the public in 1968, its inventory consisted of 442 individual items. Of the myriad lists and institutional, court, and confiscation records, the only information useful for determining the origin of the artwork is the one that dates back to the moment when a painting or an object is for the first time officially mentioned as part of the collection. In the case of catalogue data on paintings, it's always stated in the publication along with other information on the origin, while for objects of applied art, it is stated only if the identification is certain. Apart from Ljubica Letić's 1966 Gift Deed, only seven other documents were taken into account:

1. Minutes and Decree on placing Ilić's collection under protection passed by the Institute for the Protection and Scientific Study of Cultural Monuments of the People's Republic of Serbia on 21 July and 1 August 1948.
2. Confiscation records from 20 March 1954.
3. Records (1–3) on taking over confiscated paintings and objects of applied art from 2 – 4 June 1954.
4. Records on the assessment of the Studio "Oblik" from Belgrade from 7 June 1954.
5. List of paintings and objects of applied art taken from Dr Ilić's apartment, June 1966.
6. List of confiscated paintings from The Gallery of Matica Srpska, June 1966.
7. Records on the state of paintings in the collection of Dr B. Ilić in The Gallery of Matica Srpska (27 January 1968) and the Novi Sad Municipal Assembly (15 February 1968).
8. Ljubica Letić's Deed of Gift (1966).

Permanent exhibition of Foreign Art Collection

During the confiscations, which were not uncommon at the time, and their tragic consequences for our cultural heritage, recognition must be given to the then experts and associates from the Provincial Institute for the Protection of Cultural Monuments, Museum of Vojvodina, and the Gallery of Matica Srpska – Pavle Jeftić, Jovan Sevdić, Olivera Milanović, Olga Mikić, Irena Balat, Vera Jovanović, Đorđe Tabaković, and many others, for their active participation in creating a thorough inventory, and insisting that Ilić's collection was preserved as a cultural asset, preventing its further disintegration. This fund, along with what Ilić collected after 1954, represents today's Foreign Art Collection, which, besides the Belgrade National Museum collection, is the largest fund of foreign art in Serbian museums.

Works of fine art – paintings, sculptures, graphics, drawings, and miniatures – are by far the most significant and valuable part of the City Museum of Novi Sad Foreign Art Collection. By studying his collecting activities and purchases, we can conclude that Ilić himself was well aware of this fact and his persistence, despite all the difficulties and obstacles, to leave his collection of paintings intact is quite understandable. Ilić had an ambitious desire to have the biggest names of certain European painting schools as part of his collection. However, the lack of data on the history and movement of the artwork caused a very confusing situation during the museum cataloguing and inventory processing. It is necessary to apply a more critical attitude in the verification and evaluation of the artistic value of works obtained by the legatee, where the personal affinities of the collectors are subjected to a more objective analysis according to the requirements of the profession. It should be noted that the attributions under which Ilić procured works for his collection in most cases, however, were a good basis for further verification and were taken into account during it. To facilitate the processing of the material, within a relatively small fund of 146 works, the division into European painting schools was made according to the same principle the collector applied when creating the collection – Italian, Flemish-Dutch, French, Spanish, and other schools. So far, important artists were noted only among the works of the Italian, Flemish-Dutch, and part of the French school, while German, Spanish, and Austrian schools are represented by mediocre works of low quality by unknown or lesser-known artists, copyists and imitators. If a painting from this group stands out for its quality or documentary significance, this is emphasized in the accompanying commentary on the catalogue processing.[6]

Even while the paintings were with Dr Ilić, he took care of their protection, equipping them with appropriate frames and giving them for conservation and restoration to private conservators who carried out these procedures with varying levels of success. After their interventions, many paintings were in a rather bad condition, because they were unnecessarily changed by the outdated procedures, and some were almost totally retouched. After taking over the legacy, the City Museum of Novi Sad and the Provincial Institute for Protection undertook extensive action to prepare materials for display in the newly renovated building. In the minutes from January 1968, 124 paintings were singled out as ones in need of preventive protection. Most of the works were prepared by experts from the Provincial Institute (Jovan Sevdić, Bogdan Kovačević, Duško Nonin, and Jelena Vandrovski), mostly by refreshing the varnish, and in a smaller number of cases, by more complex restorative interventions. Due to the limited deadline, these procedures were urgent, so several paintings were sent for treatment to the National Museum conservation workshop in Belgrade. After the opening of the Collection to the public, the Museum, in accordance with its capabilities, continued to protect the artwork from the legacy, singling out the most endangered pieces for restoration (interventions were mainly performed by Rista Ćinkulov, Jelena Vandrovski, and Branka Janković-Knežević). During the second decade of the 21st century, the conservation and restoration activity was revived, so larger and smaller protective interventions were performed on 36 works of art (by Branka

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[6] There was a theft during the preparation of the first edition of the Collection's catalogue (January 8, 2006) and four paintings were reported missing: three of Dutch-Flemish origin and one Italian. Only one has been found until now. Although the other paintings have not yet been found, they were included in the publication, with an appropriate note on the catalogue number, because they are considered valuable works from the 16th and 17th centuries.

Janković-Knežević and Savo Gvozdenović). However, due to the inadequate microclimatic situation, a large number of works of fine and applied art still require conservation and restoration protection.

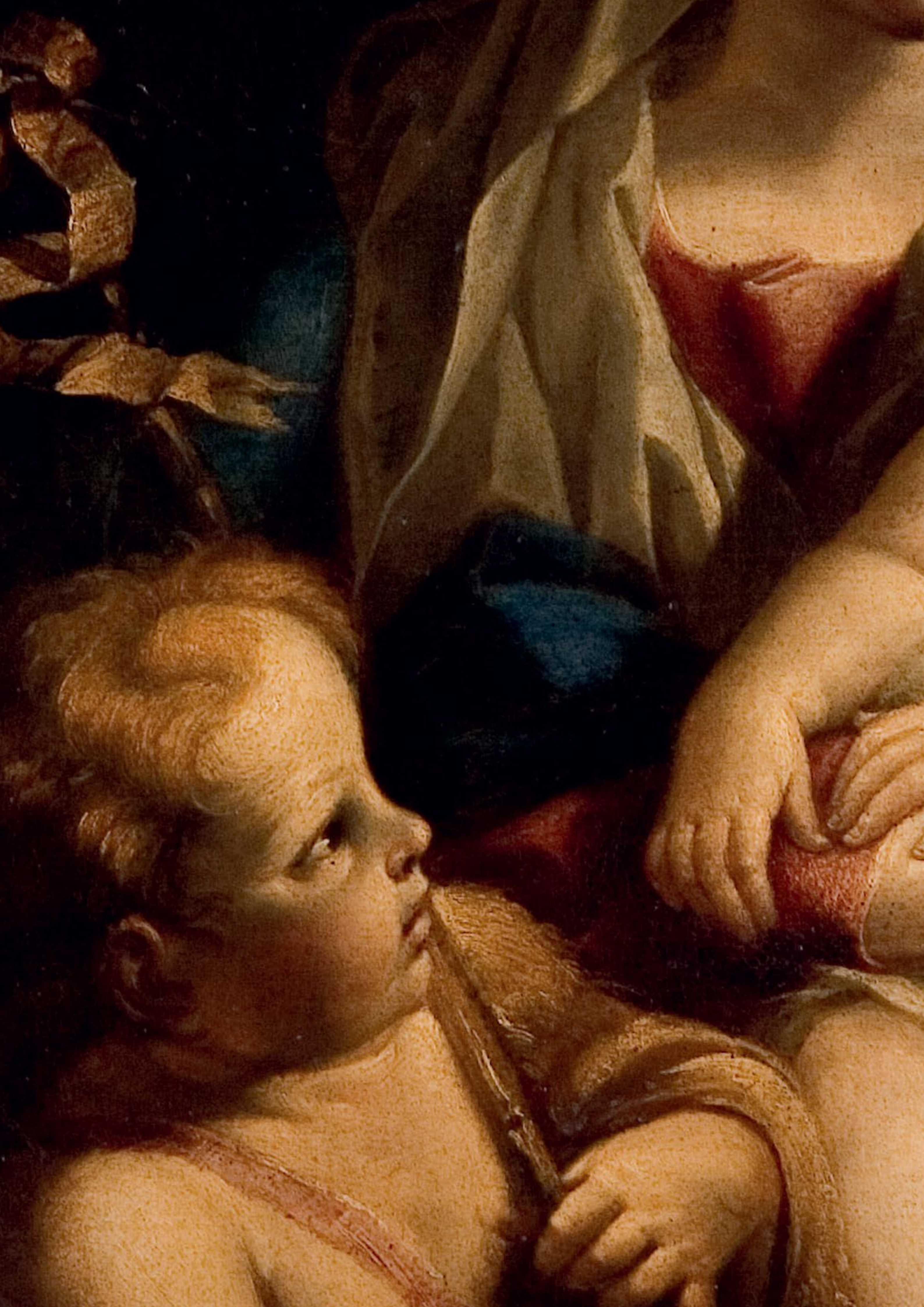
The works of applied art in the Collection exceed the pieces in fine art depository almost twice in number (293 items). All this material was originally intended for the interior of Dr Ilić's spacious house. There was no planned and systematic procurement of items from specific period in order to establish stylistic uniformity, which resulted in a collection of appealing variety and charm. During the analysis, this segment was classified into two groups: one based on production materials (silver, porcelain, ceramics, glass, textile), and the other based on function (furniture, clocks, home accessories), including the additional classification of items from the Far East. The notes in catalogue include uniform technical data about each item (material, technique, inscriptions, dimensions), while other data have been provided depending on the value and available information on procurement, origin, craftsmen and workshops. This resulted in a certain inconsistency in the otherwise quite complex processing of applied art items, which include extensive but necessary technical data for more reliable and more accurate identification.

Unfortunately, the appeal of this part of Ilić's collection does not possess proportional artistic value and significance. Only few pieces of Baroque furniture, a pair of stylish clocks and, rare examples of Austrian and French silverware found in this region stand out with their appearance and manufacture quality. The Oriental and Far East items include several Caucasian and Persian carpets, as well as a few pieces of Chinese bronze vessels.

In the past decades, the content of the Collection has been partially published, mostly by the type of material. The first curator of the Collection, Leposava Janković (Šelmić), made a valuable contribution by processing paintings by Dutch and Flemish masters (her work remained as a manuscript), giving the first critical reviews and comments on the paintings, including paintings previously mainly published by Dr Grgo Gamulin. Further work on the Collection was conducted by Ljubomir Vujaklija. In addition to catalogue processing, forming a photo library, collecting data on works of literature, and consulting with experts from related museums abroad, his work included the publication of compositions and individual objects of applied art in professional journals. For the processing of Italian authors, the largest sub-collection of paintings in the Collection, the data collected from the literature and comparative research were not enough for publication with one credible verification of the artwork. As circumstances would have it, in 2005 the Novi Sad City Museum established cooperation with Dr Rosa D'Amico, an art historian from the Pinacoteca Nazionale in Bologna. After she completed her work on the "Catalog of the Collection of Italian Paintings from the Fund of the Belgrade National Museum", she accepted the task of processing the works of the Italian school in the Foreign Art Collection. The final processing of all other material was done by Ljubomir Vujaklija. The crown of their research work was the City Museum of Novi Sad Foreign Art Collection monograph, printed in 2010 as a representative and comprehensive catalogue of Dr Branko Ilić's legacy. Finally, in the period between 2010 and 2015, the collection of Dutch-Flemish paintings was processed in detail (Lj. Lazić), and cooperation was established with CODART and the Netherlands Institute for Art History, which included in its database catalogue data on 20 paintings by Dutch-Flemish masters from the legacy fund. All new research and attributions have been included in the new edition of the catalogue of the Foreign Art Collection, which continues the process of its historical and artistic evaluation as one of the largest and most valuable museum collections of foreign art in Serbia.

What I desire most is to present my paintings to art lovers
in the best and most appropriate manner.
These paintings are worthless if no one sees them!

Dr Branko Ilić ("Вечерње новости", May 1st 1964)



ITALIAN ART COLLECTION

Dr. Rosa D’Amico

With the publication of the “Catalogue of the Collection of Italian Paintings from the Fund of the Belgrade National Museum” in 2004, the extensive team work of Italian and Serbian art historians was successfully completed. Due to fortunate circumstances, this endeavour initiated the establishment of a new cooperation with the City Museum of Novi Sad the following year. The Foreign Art Collection, which is a part of the Museum’s collection as a legacy of the collector Dr Branko Ilić, contains almost 50 works of Italian origin, mostly of extraordinary artistic value. Many of these pictures have already been published in professional literature, and the collection has been published as a whole in 2010 in the first edition of this catalogue, which, along with catalogue processing and accompanying comments on confirmation of old and proposals for new attributions, the artwork has been chronologically classified in various schools. The new edition of the catalogue provided an opportunity to present new data that have been obtained in the meantime.

The earliest work, a small piece, “Crucifixion” (cat. 1), belongs to the Venetian art of the 1330s, when the most important painter of that time Paolo Veneziano worked in the City of Canals, along with his brother Marco and many other painters from his school, including the author of the Novi Sad painting. Venetian Humanism of the first half of the 16th century is represented in the Collection by the painting “Holy Family with the Infant Saint John the Baptist” (cat. 2), by one of the best followers of Boniface Veronese, who repeats the middle part of his work “Pale dei Sartori” from the Academy Gallery. Two altarpieces are connected to the circle of Paolo Veronese: “Christ and the Captain from Capernaum” and “Adoration of the Magi” (cat. 6, 7), iconographic themes that are often repeated by the master himself, as well as his close associates. The first painting, attributed to Carletto Caliari, son and follower of Paolo, is especially significant. The painting “Christ in the House of Levi” (cat. 16), from the end of the 16th century, is a good replica often presented by members of the painting “dynasty” Da Ponte from Bassano del Grappa, after the prototype of Francesco Bassano from the Corsini Gallery in Rome. Venetian painting of the 17th century is represented by one of the best versions of “The Death of Cato” (cat. 21) by Giovanni Battista Langetti, active in Rome, Naples, and especially in Venice. His recognizable style is the main feature of the Novi Sad painting. Two paintings by Alessandro Magnasco from his Venetian period, “Soldiers in the Ruins” and “Soldiers Resting” (cat. 32, 33), are among his best works and represent the true value of the Collection. In addition to Venetian works, the most important and numerous parts of the collection are paintings of the Emilian school, the earliest of which is the “Nursing Madonna with Christ” (cat. 3), so far attributed to Giulio Licinio or Paris Bordone. According to its artistic values and the way it is created, it is primarily associated with the masters of the 16th century from Ferrara and Romagna, close to the Venetian style. Also, the “Holy Family with the Infant Saint John the Baptist” (cat. 8), long attributed to Baroque, is more in line with the Parma painting environment of the late 16th and early 17th century, in the circle of Bartolomeo Schedoni, who combined the influences of Correggio and the Bologna innovation of Caracci. The most prolific period of Emilian painting belongs to the work “Rest During the Flight into Egypt” (cat. 17), the most famous Ferrara painter, Ippolito Scarsella, popularly called Scarsellino, with all the features of his manner in technique and iconography. In Bologna, a painting “St. Sebastian” (cat. 19) by Alessandro Tiarini, an important representative of the Incamminati Academy, and also “The Assumption of Mary Magdalene” (cat. 39) by Francesco Albani, a contemporary of Guido Reni. An interesting painting, “Holy Family with the Infant Saint John the Baptist” (cat. 20), belongs to Guido Reni’s Emilian circle rather than Guercino’s follower Cesare Gennari, as the old attribution claimed. We should also mention the painting from the first decade of the 18th century, once attributed to J. G. Hamilton, “Still Life with an Owl” (cat. 35) by Emilian Felice Boselli, one of the most prolific representatives of that genre in Piacenza, and this attribution was confirmed by Pierre Rosenberg. As a representative of the Toscan school from the end of the 16th and the beginning of the 17th century, we have the "Virgin Mary" (cat. 9), a beautiful altarpiece on the board and a significant and unusual expression of the transition from Late Mannerism to new, more naturalistic artistic experiences. The magnificent "Night Landscape" (cat. 26), unfortunately, stolen from the Collection in 2006, is an interesting work by the Roman Classicist Pier Francesco Mola, from the first half of the 17th century, influenced by F. Albani and Venetian chromatism.

Just like the bountiful collection of Italian paintings of the Belgrade National Museum, Dr Branko Ilić's Collection has several important works by foreign masters (Flemish and Dutch), whose works were close to the Italian painting trends. The painting "Hand Washing - Allegory of Water" (cat. 22) by Monsù Bernardo (Eberhard Keil), the creator of numerous paintings of similar content, illustrates his typical tenebroso manner. Flemish painter Justus Sustermans, a portraitist of the Medici court, was the author of "Portrait of Vittoria della Rovere" (cat. 24), which shows numerous parallels with other portraits of Vittoria della Rovere from Italian and Belgian museums. Finally, we should mention the likeable "Stigmatization of St. Francis in a Landscape" (cat. 27), which Gamulin rightly attributed to Pieter Mulier II of Haarlem, known as il Cavaliere Tempesta because of the special way he depicted atmospheric phenomena in his paintings. His painting style, easily recognizable in the paintings from the Collection, was adopted by Venetian landscape painters of the 18th century, including Marco Ricci.

Although quite brief, this review of the most precious works from Dr Branko Ilić's Collection testifies to their enviable artistic level and the rich diversity of this little-known treasure trove. The performed research, the purpose of which was to be published in the catalogue of the Foreign Art Collection, is certainly not definitive and allows additions, especially if the necessary cleaning of old coatings from paintings and conservation of this fund is performed. This would contribute to an even better understanding of the artistic qualities of the paintings and their final evaluation.

A Dalmatian-Venetian painter, the first decades of the 14th century

1. CRUCIFIXION

tempera on board; 35 x 23.5 cm

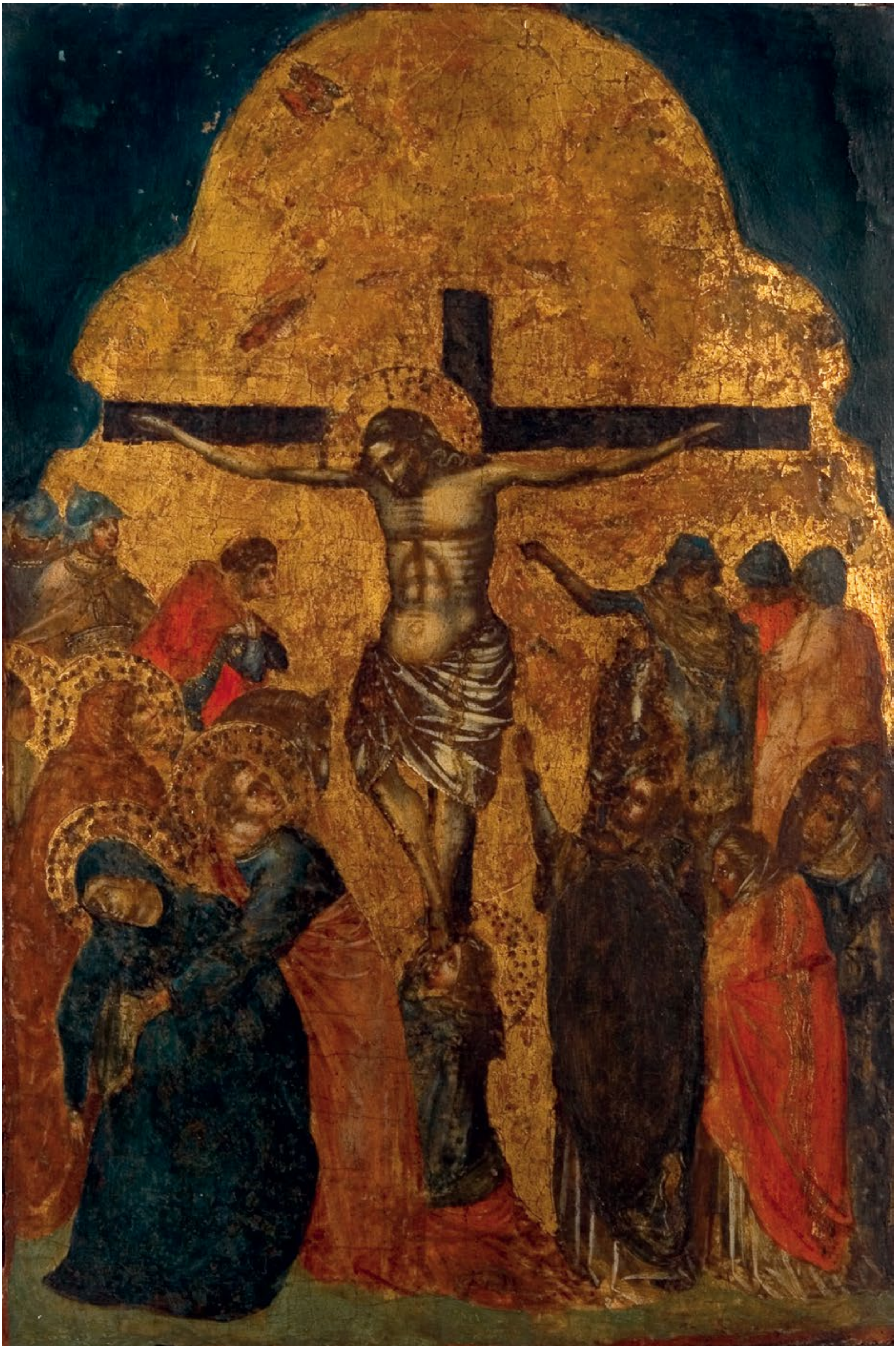
inv. no. ЗСУ-32

Partially deformed board with subsequently attached slats on all sides. The painted layer and gilding are considerably worn away. The last cleaning and conservation were carried out by Jelena Vandrovski in 1971.

The painting is first registered in List 3, under serial number 7, labelled as the 15th-century Sienese school.

An interesting piece of work that once belonged to a polyptych, a small altar or a triptych, which is now lost, is related to Venetian-Dalmatian painting of the 14th century, whose most famous representative is Paolo Veneziano. The performance and the presence of the hallmark are very close to the refined markings that are typical of the master and his circle. The greatest similarities are in the scenes from the life of Christ that belong in the main panel of the famous triptych from the City Museum in Trieste whose edges were personally painted by Paolo between 1328 and 1330. The large panel, whose creation was attributed to an unknown master's associate, was, with certain doubts, attributed to Marco, Paolo's brother, by Maria Walcher (Walcher 1975: n.1). Similar details appear on fragments of lost polyptychs, now kept in the Chateau de Bourdeilles in France, some years ago exhibited in Tours (Mauriac 2005: 84-87, n.1), as well as on a panel once in the Saint Nicolas de Champs church in Paris, now known only from old photographs. The processing of faces and draperies, and especially the reductions in the rendering of human figures and iconography, largely connect the mentioned works, dated, in the case of the painting from the Collection, to the transitional years of the first quarter of the 14th century.

Cf. Walcher 1975: n. 1; Mauriac 2005: 84-87, n.1.



Cat. 1

Bonifacio dei Pitati, known as Bonifazio Veronese

(Verona 1487 – Venice 1553)

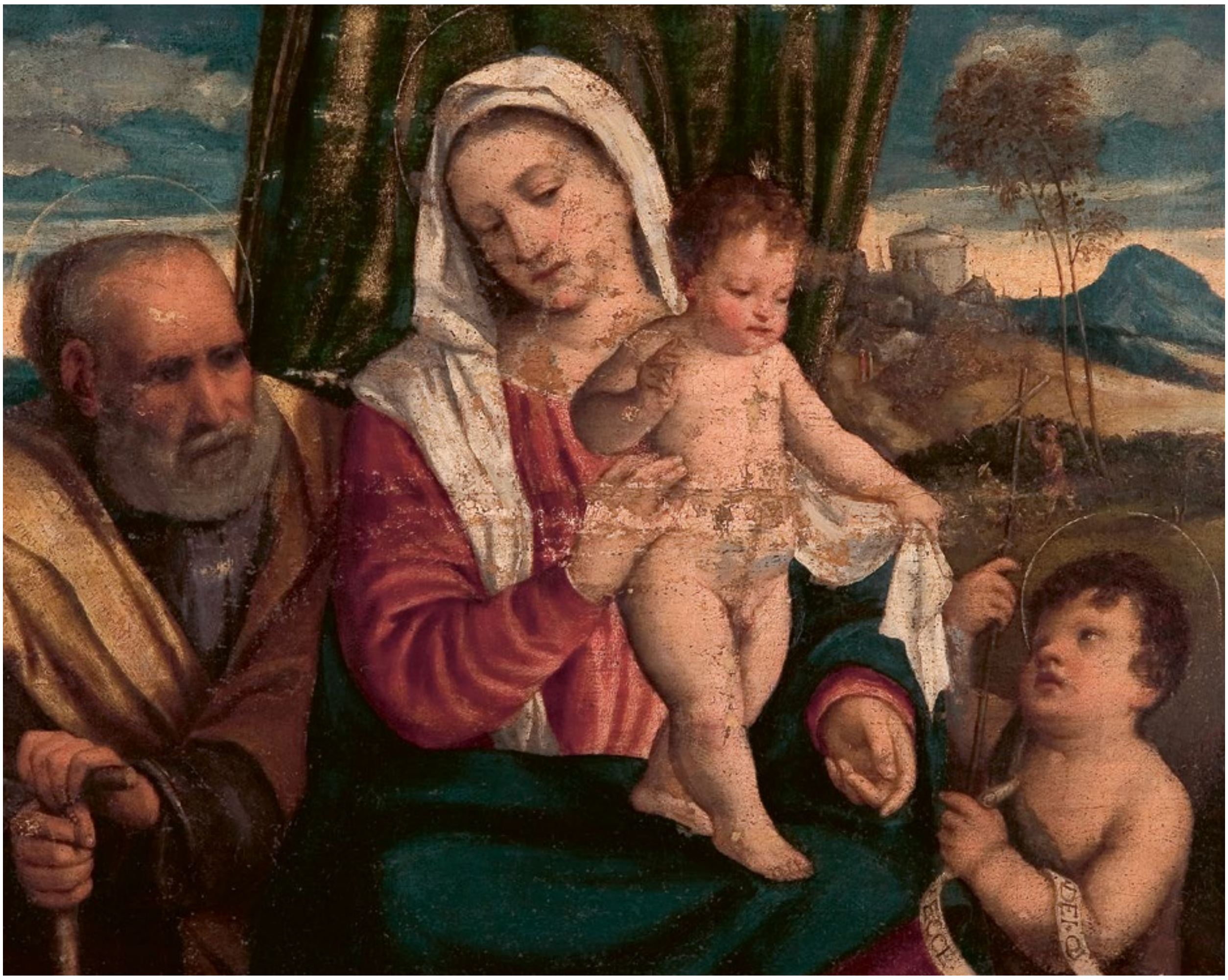
There are rare testimonies about the life and work of this painter who worked in Venice for a long time under the influence of the late works of Giorgione, Titian and Palma the Elder (Palma Vecchio). His workshop was one of the most active in this city. Whether he did small paintings on wood, altarpieces or larger fresco decorations, the master craftsman's method is hard to distinguish from the hands of his numerous collaborators and students. After successful paintings that cover the Sacra Conversazione theme, which marked his youth period from the 1530s, Bonifazio was influenced by the art of central Italy, especially the works of Raphael, which led the master to develop his own way of painting – a synthesis of previous experiences and role models.

The workshop of B. dei Pitati

2. HOLY FAMILY WITH THE INFANT SAINT JOHN THE BAPTIST

oil on canvas; 56 x 73 cm
inv. no. ЗСУ-42
Relined, the painted layer in the middle of the painting suffered considerable damage. Cleaning and conservation performed by R. Ćinkulov 1971.
The painting was first registered in List 5, under serial number 14, labelled as work by Bonifacio dei Pitati.

The painting is an immediate repetition of the most important characters represented in the "Palli dei Sartori" from the Academy in Venice, the first signed work painted by Bonifazio Veronese in 1533 (Moschini Marconi 1962: 31-32, n.55). The iconographic content of Sacra Conversazione is made into the artwork "Holy Family with the Infant Saint John the Baptist" with the addition of St. Joseph and the



Cat. 2

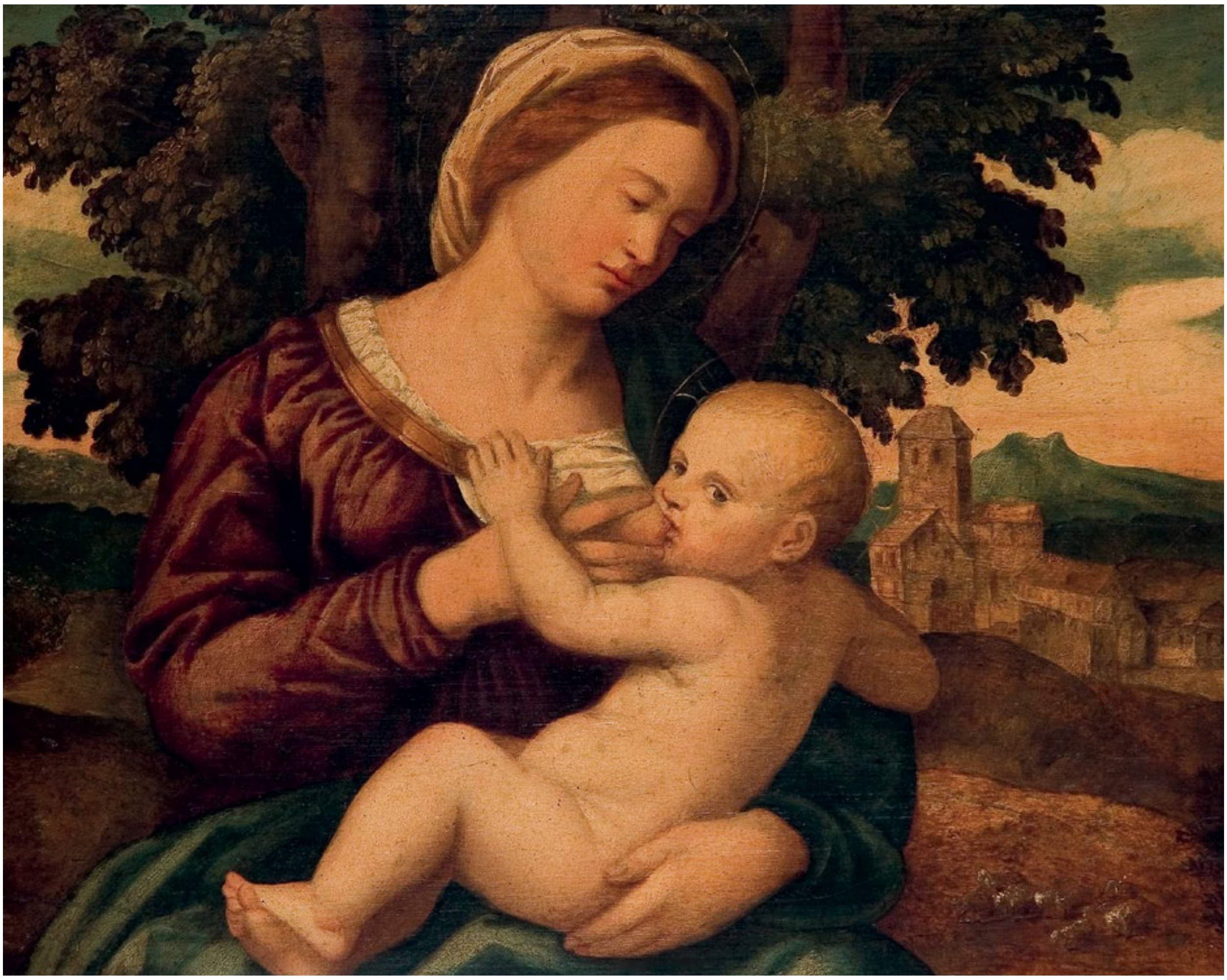
absence of saints on the sides. The changes that distinguish the Novi Sad version from the original, as well as some reductions, should not be attributed to some insignificant copyist, but to one of the artists who collaborated and worked in his famous workshop after 1540. The painting from the Collection bears striking similarities to the works attributed to Bonifazio and the associates, such as the "Last Supper" from the Pinacoteca di Brera in Milan (1536-1540). In this painting, which is the closest in terms of time and style to Bonifazio's most famous work – the series in the Venetian Palazzo dei Camerlenghi (Faggin, 1963: 79-95; Milano 1999: 242; Roio 1990: 69-70), along with Bonifazio, the researchers also noticed the presence of Stefano Cernotto, a famous painter of Dalmatian origin, born on the island of Rab (Lucco 1983: 242), who worked in Venice until 1548. There are similarities with the painting "Adoration of the Wise Men" painted by Bonifazio in 1540 in collaboration with Antonio Palma (Vertova 1985, 21-32). Finally, we should mention the Lombardian influences, visible in the figures of St. Joseph and little John, who were typical for the art of Brescia, especially in the works of Romanino and Moretto.

Cf. Moschini Marconi, 1962: 31- 32, n. 55; Faggin, 1963: 79-95; Moschin 1976: 77- 79, n. 46- 47; Rossi 1979: 163, 170 (painting); Lucco 1983: 242; Vertova 1985: 21- 32; Roio 1990: 69- 70; Milano 1999: 242.

Veneto-Romagna school, 16th century

3. NURSING MADONNA WITH CHRIST

oil on panel; 46 x 59 cm
inv. no. ЗСУ-18
The painted layer is in relatively good condition, there are old retouches.
Ilić acquired the painting from the collector Hink Lederer before 1960.
The painting was first registered in List 5, under serial number 11, labelled as the work of Paris Bordone.



Cat. 3

An interesting work from the Collection; when it comes to iconography, it repeats the famous Byzantine model that successfully spread throughout Italy, especially since the 14th century. The motif of a child looking towards a believer is not rare. There are numerous examples of Gothic and Humanist art: a painting on wood by Ambrogio Lorenzetti and the work of the Lombardian master Boltrafi, Leonardo's follower. Mazza (Milano 1991: 378-380) suggested the presence of parallels with a representation of Flemish origin (see the painting of the same content by Dirk Bouts from the National Gallery in London), which was appreciated and repeated in the painting of northern Italy and Venice. The painting from the Collection was attributed to painters from the Veneto, first to Giulio Liccini ("Nursing Madonna and Saints" in London or "Mystical Marriage of St. Catherine" from the Accademia dei Concordi in Rovigo; L. Vertova 1976: 571-572), then to Bernardino Liccini and finally to Paris Bordone (Gamulin 1960: 204; 1964: 48). The painting from the Collection could be compared with known versions that contain the same theme, attributed to Luca Longhi, his son Francesco and daughter Barbara (Milano 1988, II: 751-752; Viroli 2000: 89, n. 53; 199-200, n. 120; 166-167), and especially with the painting from the City Museum in Vicenza, attributed to Luca, whose iconography is identical. Although the work of this master is mainly related to Romagna, especially to his hometown, and partly to Ferrara, the popularity of his art in Veneto among private clients should also be mentioned. This is confirmed by the positive opinions expressed long ago by the connoisseurs of art from this region, as well as numerous small-sized paintings that are still found in the collections of Padua and Vicenza (Tumidei 1999: 82-83; 80, fig. 23). Although the attribution to L. Longhi would be justified based on the obvious iconographic similarity, in terms of the painting process itself, the work from Novi Sad is different from the confirmed works of Luca and his children. The use of warm colours clearly points to Venetian influence. In Romagna, these suggestions concern masters such as Francesco Zaganelli, who, according to some experts, influenced the work of Longhi. As for the depiction of motion and the way the folds are performed, compared to the painting from Vicenza, the painting from Novi Sad is a simplified repetition of the method by the famous Venetian models that can be seen in the attributed works by Liccini and Paris Bordone. Also, the significantly more pronounced light-dark relations in the landscape and trees significantly differentiate the painting from the Collection from Luca's peaceful background, while the depiction of the city in the field is almost identical to the "Judgment of Midas" painting from Oxford, attributed to Pordenone (Lucco 1981: 32, fig. 10). It is not easy to determine the author of this painting, but, in any case, he is closely tied to the cultural milieu of the mid-16th-century art of Veneto, Ferrara and Romagna. The manner and technique show that the painter of the Novi Sad depiction was well aware of the more modern procedures that were valued in this region.

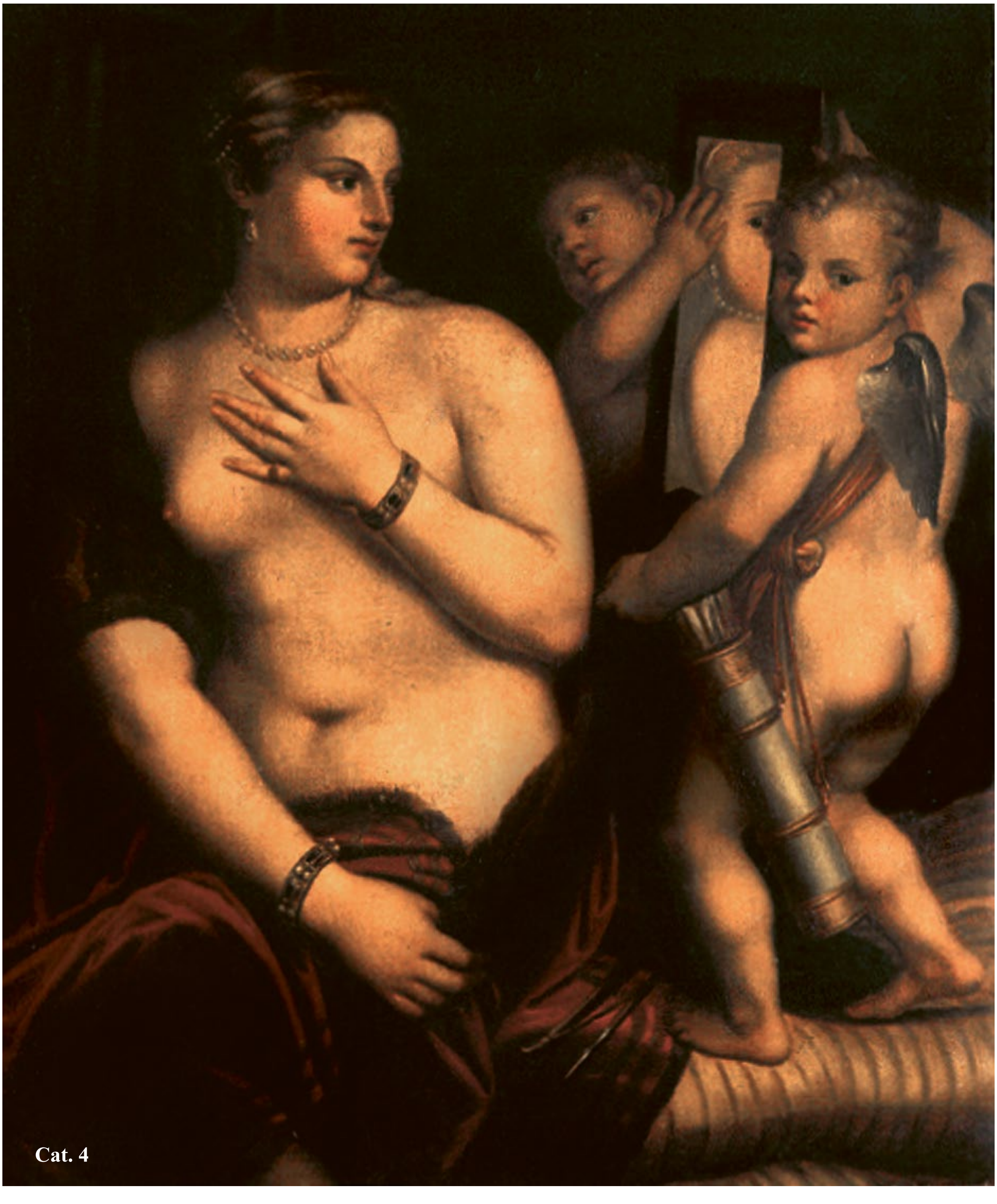
Bibl. Zagreb 1914: 494; Gamulin 1960: 204; Gamulin 1964: 48; Vertova 1976: 571-572.

Cf. Barbieri 1962: 91; Milano 1981: 144; Lucco 1981: 32, fig. 10; Milano 1988: 751-752; Milano 1991: 378-380; Tumidei 1999: 82-83; 80, fig. 23; Viroli 2000: 89, n. 53; 199-200, n. 120; 166-167.

Alessandro Varotari, known as Padovanino, after Tiziano Vecelli

(Padua 1588 – Venice 1649)

The son of the painter Dario, Padovanino attended school in his hometown where he was particularly influenced by Titian's early works from the Scuola del Santo (Antonio). Therefore, it is no coincidence that in the same building, there is also the painting "Madonna and the Saints", one of the few works by Padovanino created before his long sojourn in Venice, where he lived from 1614 to 1644. He stayed in Rome several times, where he copied Titian's work "The Bacchanal". In addition to Carracci, his work was also influenced by the Mannerists, and in the period between 1619 and 1621, he prepared cardboards for the mosaics in St. Marco's in Venice. Although in the third decade, he also accepted the influences of P. Veronese, he still particularly valued Titian and Palma il Giovane as models, which he later copied and interpreted in a new painting language of Baroque origin. His works, which follow models from the previous century, were especially appreciated and purchased by private collectors (Fantelli 1988: 915).



Cat. 4

4. TIMID VENUS WITH TWO CUPIDS

oil on canvas; 112 x 95 cm
inv. no. ЗСУ-67
The most recent restoration was performed by Branka Janković Knežević in 2009.
According to the intermediary, M. Obradović, the painting was purchased in Zagreb. The painting was first registered in List 5, under serial number 10, labelled as the work of Tiziano Vecellio.

The painting, which Dr Ilić obtained as Titian's work of art, is one of the earlier versions based on the famous master's painting "Venera pudica con due amorini" whose missing original is mentioned by Ridolfi in the context of the Crasso family from Venice. This prototype could be a replica, now located in Washington, done by the master himself in 1555 or one of the later replicas of this popular painting. The item from the Collection is painted skillfully and belongs to the end of the 16th or the beginning of the 17th century and, as Kruno Prijatelj already suggested, can be compared with the works of Alessandro Varotari, also known as Padovanino, the creator of a similar copy from the Ashburton Collection. Close stylistic features can also be found in the paintings attributed to this master from the Civic Museum in Padua (Padua 1997: 124 segg.)

Cf. Cagli 1989, n. 384; Padua 1997: 124 etc.

Unknown painter from Veneto (Padua?) influenced by Andrea Schiavone and Tintoretto, the second half of the 16th century

5. THE JUDGMENT OF SOLOMON

oil on canvas; 56 x 95.5 cm

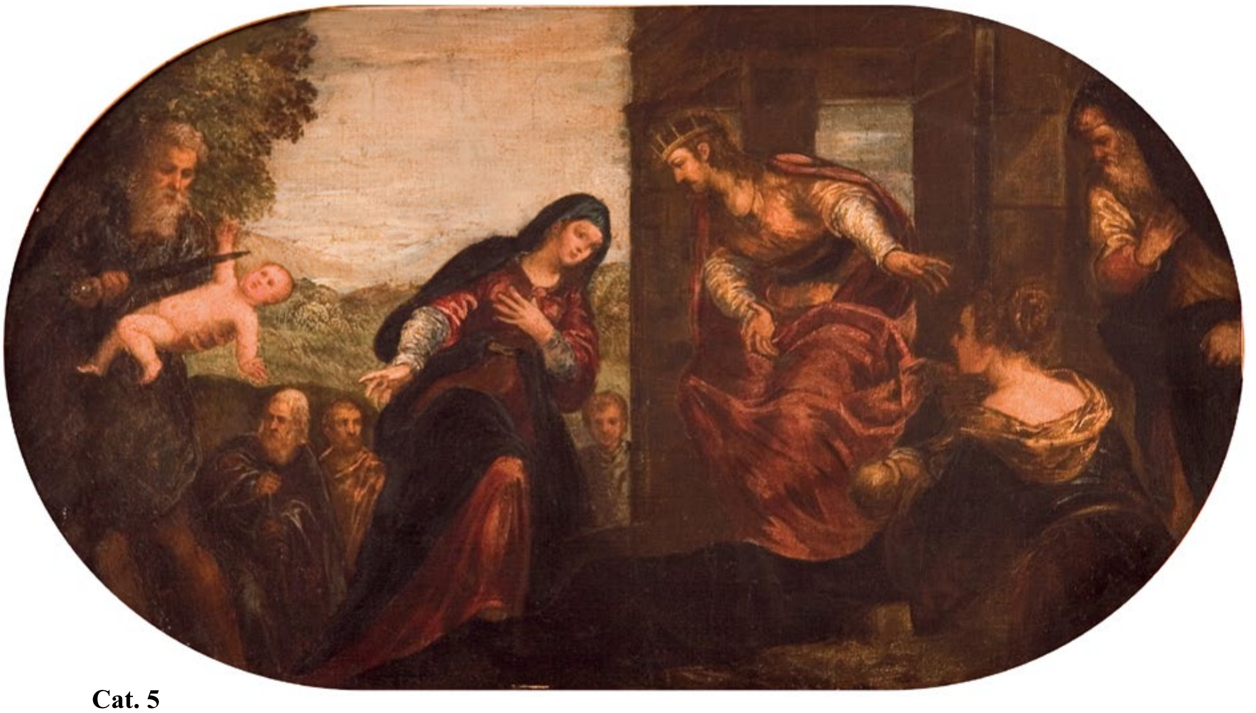
inv. no. ЗСУ-82

The canvas is relined with partially old retouches. The cleaning and conservation were done by Rista Ćinkulov in 1971.

According to the court minute entries from 1952, Dr Ilić purchased the painting from Rajko Slepčević.

The painting is first registered in List 2, under serial number 14, as the work by an unknown master belonging to the 16th-century Titian's school.

Because of special stylistic and iconographic details, Kruno Prijatelj attributed this work from the Collection to the circle of Andrea Meldolla Schiavone. The influences of this master can be seen in the method of painting, especially the clothes, but this work could also be compared with other 16th-century artworks from the city of Padua. The female figure on the right directly repeats, in an inverted position, the similarly bent woman in the fresco "The Body of the Dead Christ in the Tomb" from the Oratory of San Bovo in Padua (Milan 1976: 92-93) which was long attributed to Domenico Campagnola, and then to Lambert Sustris, a Flemish painter who worked in that city in the 1540s (Saccomani, in Milano 1999: 577, fig. 646). But the influence of Tintoretto's early works, such as "The Virgin in Glory Between St. John the Baptist and St. Joseph" and "The Last Supper" from Meduna di Livenza near Treviso (Milan 1999: 664-668, figs. 737-738). The painting from the Collection resembles, even more, the great altarpiece depicting "Meeting of Mary and Elizabeth" from the National Pinacoteca in Bologna



Cat. 5

painted by Tintoretto around 1544 in “momento di maggiore suggestione schiavonesca” (Bologna 2006: 377-381). The placement of Solomon and his mother, the most important protagonists in the Novi Sad painting, completely repeat the posture of Mary and Elizabeth in the aforementioned painting. The presence of these elements that do not share the same origin suggests that the canvas from the Collection was produced later, in the second half of the 16th century, when Tintoretto’s influence spread in Padua, which its creator could apply directly in his work or from a similar print.

Cf. Milan 1976: 92-93, n. 56; Milan 1999: 664-668, figs. 737-738; 577, fig. 646; Bologna 2006: 377-381.

Carletto Caliari

(Venice 1570-1596)

The method of this painter, Veronese’s son and a student of Francesco Bassano reflect Francesco’s naturalism and his father’s late works at the same time. Eventually, he accepted certain northern influences from the works by Paolo Fiamingo created in Venice. The effects of F. Bassano are more visible in the earlier phase of his work when he completed some of his father’s unfinished paintings. After 1590, as evidenced by the painting from Novi Sad, he gravitates towards finer graphism and depicts more elongated human figures. His late works feature the influences of Palma il Giovane, Domenico Tintoretto and Andrea Vincentino.

6. THE CHRIST AND THE CAPTAIN OF CAPERNAUM

oil on canvas; 149 x 113 cm
inv. no. ЗСУ-7
Canvas is relined. The painting was cleaned and relined by Duško Mihajlović in 1968. The last varnish was refreshed by Rista Ćinkulov in 1973.
The painting was obtained from France through an intermediary Rajko Slepčević from Belgrade.
The painting was first registered in List 2, under serial number 33, labelled as the work of master Veronese.

Gamulin’s attribution of this canvas to Carletto Caliari was confirmed by later research (Milan 1988: 659-660). The origin of the model for this work is an extraordinary painting, now in Kansas City (Rowlands 1996: 198-211), which, with some additions, was long ago made upon the prototype, once in the Casa Contarini in Padua, and now in Madrid, the Prado (Pignatti – Pedrocco 1995: 282-283, n.186), closely resembling the first version of P. Veronese in terms of composition and artistic values (Marini 1968). The painting from the Collection has features that distinguish it from Veronese’s work, and are considered typical of Carletto. They can be compared with his original works such as “The Resurrection of Lazarus” from the Academy in Venice or “The Madonna with Saints” from the main church in Cologna Veneta. According to Veronese’s prototype, in the known old versions of this theme, there is no vertical format with tall buildings in the background. These features appear only in the painting from Novi Sad and a drawing, now in San Francisco, made by Francesco Guardi in the second half of the 18th century. According to Rowlands, the author of the Kansas City collection catalogue (Rowlands 1996: 207, fig. 24), Guardi’s drawing repeats a lost version of the same theme, same as an unidentified painting, recorded in 1741 as “Zanoni, Copia dal Veronese” in a Venetian collection of Field Marshal Matthias von der Schulenberg. In the opinion of this researcher, it would be possible that the unknown work, attributed to Zanoni and repeated in 1758 in a copperplate by Philipp Andreas Kilian, can, with certain reservations, be directly identified with the painting from the Collection (Rowlands 1996: 208-9, fig. 24).

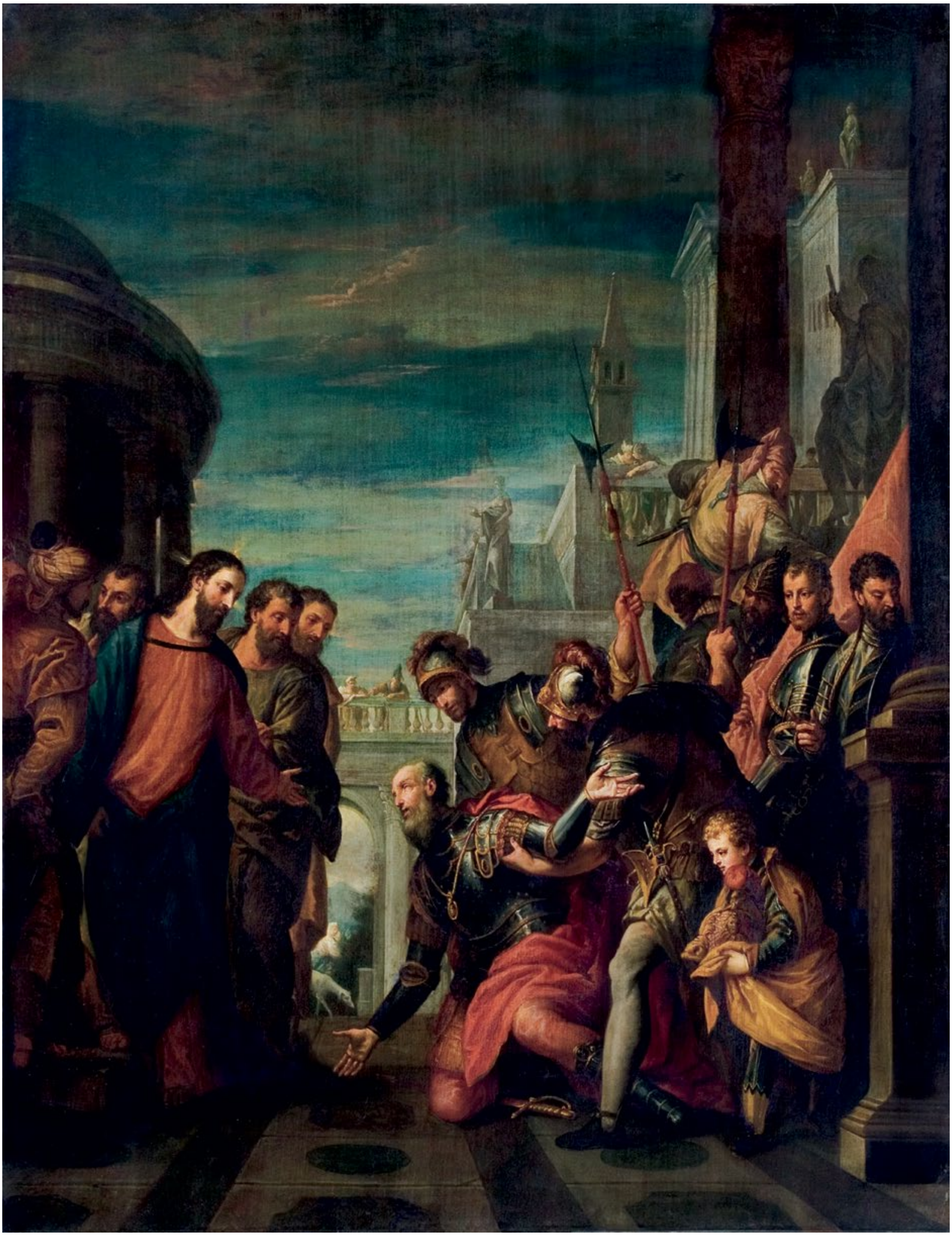
Bibl. Marini 1968; Gamulin 1986: 160-163; Milan 1988: 659-660; Rowlands 1996: 207-209, fig. 24.

Cf. Pignatti – Pedrocco 1995; I, 167; Rowlands 1996: 198-211.

Unknown painter from Veneto (Vicenza?), after Paolo Veronese, the second half of the 16th century.

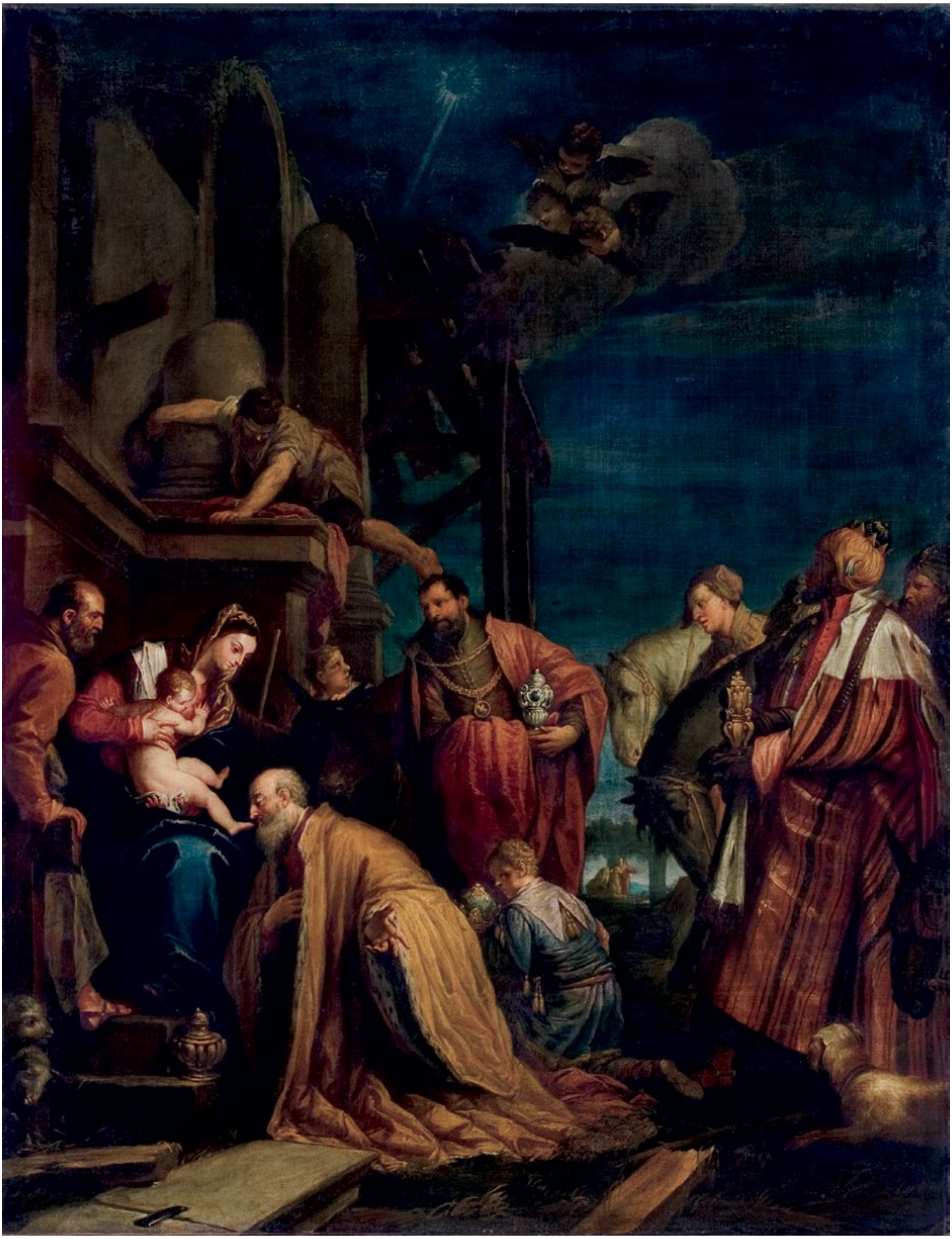
7. THE ADORATION OF THE MAGI

oil on canvas; 148 x 113 cm
inv. no. ЗСУ-9
Canvas is relined. The painting was cleaned and relined by Duško Mihajlović in 1968.



Cat. 6

Cat. 7



The painting was obtained from France, perhaps through an intermediary Rajko Slepčević from Belgrade.
The painting was first registered in List 2, under serial number 32, labelled as the work of master Veronese.

The painting from the Collection repeats Veronese's canvas from Chatsworth, whose prototype the master also created for the Palazzo Cuccina in Venice 1571-1572 with some minor changes. Later (in the 17th century), it was transferred to Modena and then to Dresden where it is still located today (Pignatti – Pedrocco 1995: 279-280, n. 183). Although the "The Adoration of the Magi" and "The Christ and the Captain of Capernaum" themes were often depicted together as counterparts by Veronese himself and his collaborators, i.e. imitators, the Novi Sad "Adoration" does not appear to be the work of the same author from the same period as the previous painting (cat. 6). Due to the assumed similarities with the altarpiece of the same content from the church of San Niccolò dei Mendicanti in Venice, Grgo Gamulin (1986: 160-162) attributed the Novi Sad canvas to Alvise Benfatto del Friso, a grandson and a student of P. Veronese, but the assumption of this researcher is not acceptable. The altarpiece from the Collection is of much better quality compared to the aforementioned Venetian painting and other confirmed works by Alvise. Although his works were later influenced by Palma il Giovane and Tintoretto's followers, he always interpreted P. Veronese's manner superficially and without deeper understanding. Due to the special luminist procedure, which was more nurtured by the painters from the interior of the Veneto, among them members of the Bassano family, the details processing, and the creation of the painting from the Collection can be better compared to the works of contemporary masters from Verona and Vicenza, especially representatives and associates of the Maganza family from Vicenza.

Bibl. Gamulin 1986: 160-162.
Cf. Pignatti – Pedrocco 1995: 279-280, n. 183.

Bartolomeo Schedoni

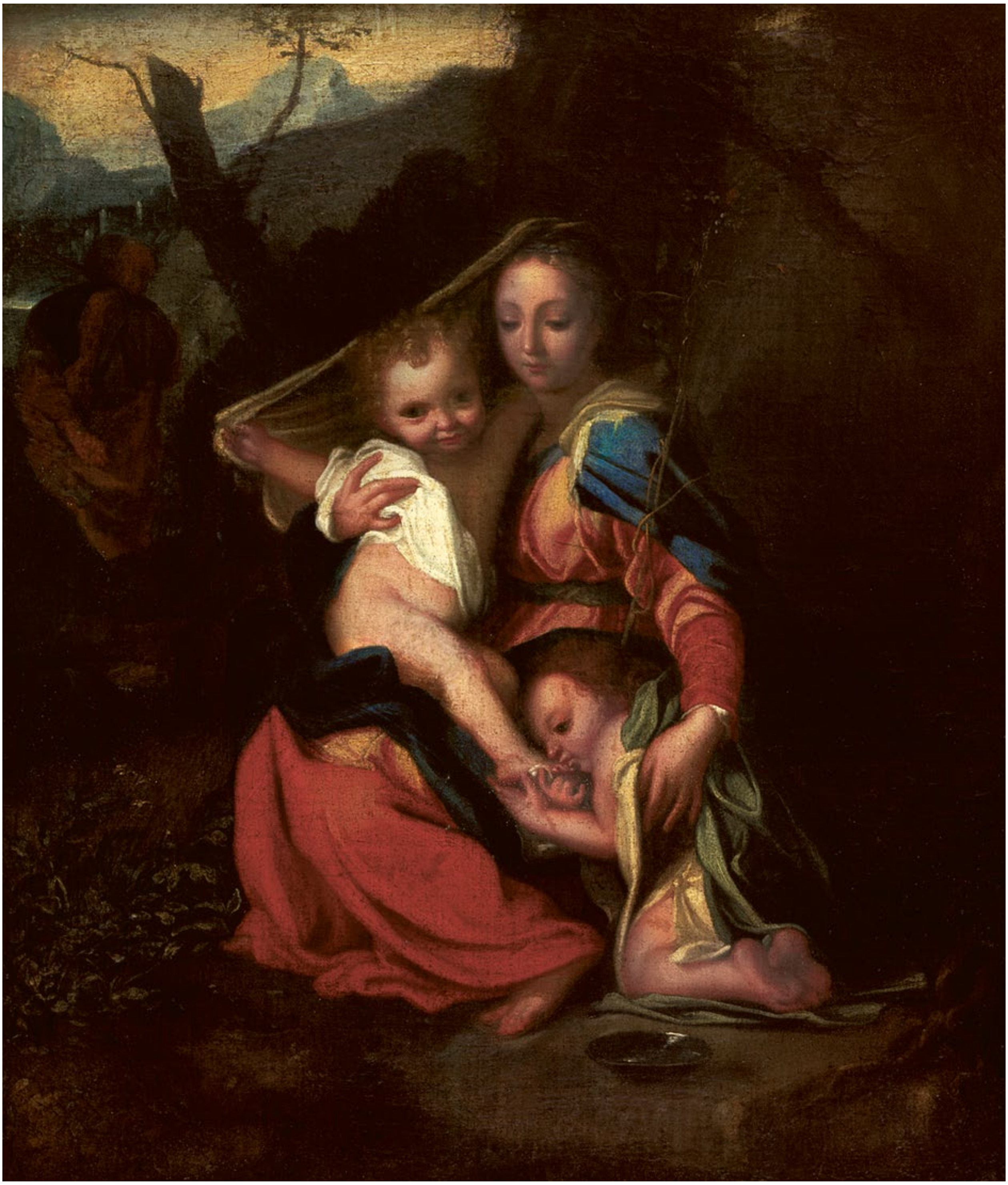
(Modena, 1578-1615)

Schedoni spent his entire life moving between Modena and Parma. From 1602 to 1606, he painted in Modena palaces and churches and did the fresco-decoration in the Palazzo Ducale. He moved to Parma in 1607, where he worked for the ruling Farnese family for the rest of his life. The influences of Correggio and the Emilian followers of Raphael are more visible on the first commission, which he carried out in 1599 than on those of Caracci's painting. His most mature work (around 1610-1611) features Ferrara and Bolognese influences, as well as Tuscan Mannerists. At the same time, he partially accepts Correggio's method. Schedoni's works, known in a narrow area of Parma, arouse the interest of foreign travellers early on, especially for small paintings on wood with representations of the Holy Family, Rest on the Flight into Egypt and figures of angels, made under the influence of the 16th-century Venetian painting. This popularity and success largely pose the basis for the subsequent numerous copies and forgeries (Bologna 1959: 204-207.)

8. HOLY FAMILY WITH LITTLE JOHN

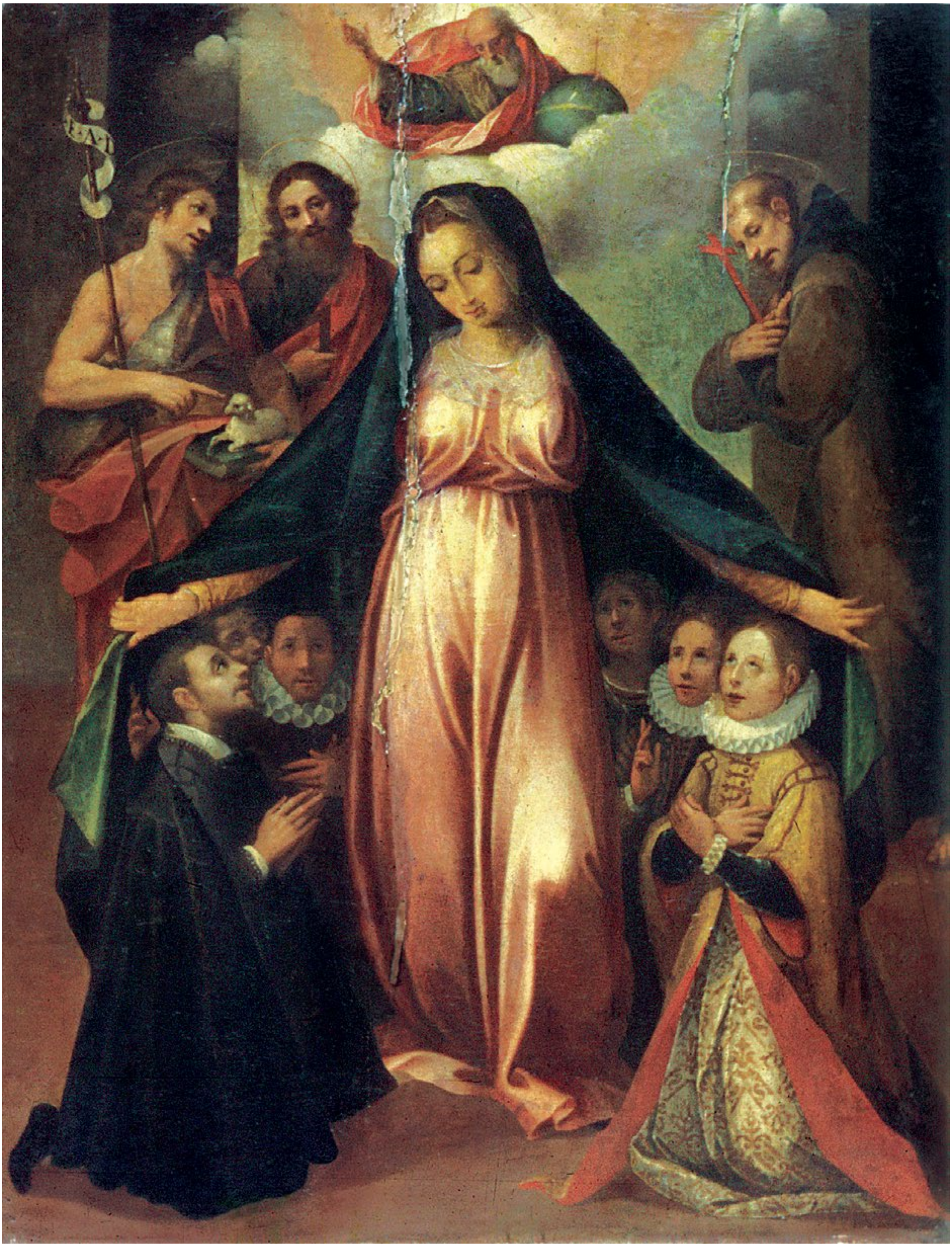
oil on canvas; 58 x 50.5 cm
inv. no. ЗСУ-15
The canvas is relined. Cleaning and conservation were done by Branka Janković Knežević in 1983.
Dr Ilić obtained the painting from the collection of Dr Velizar Janković through an intermediary Joca Novaković from Belgrade.
The painting was first registered in List 5, under serial number 6, mistakenly labelled as the artwork by B. dei Pitati.

Back in 1964, Mr Gamulin (1964: 86-89) attributed this painting to Federico Barocci, recognizing its similarities with Correggio's works from the early 1590s (now missing "Madonna Bianconi", then "Madonna col Bambino e angeli" from Budapest and "Madonna della Cesta"), comparing the treatment of the face with that of the "Madonna con San Rocco e San Sebastiano", reproduced on one copperplate by Abraham Bloemaert. Despite the damage to certain coloured segments of the painting from Novi Sad, as a result of old cleanings, during which the image of St. Joseph almost disappeared, the painting of this work directly corresponds to the artistic milieu of Parma from the end of the 16th and the first years of the 17th century, when Bartolomeo Schedoni worked under the influence of young Correggio. The large eyes of the child can be found in his paintings such as "Two Children" from the Galleria Sabauda in Turin (Dall'Asta – Cecchinelli 1999: 331, figs. 1A-1B), "The Infant Christ with St. John" from the Pallavicini Gallery in Rome (334, fig. 9) or in the painting "John the Baptist" from The



Cat. 8

Civic Museum of Modena (fig. 12). Similarities appear with numerous paintings by this artist that depicted the themes of the Madonna and Child (fig. 44 A, B, C; 65 C), the Holy Family or the Flight into Egypt, in which the figure of the infant John repeats frequently (items from the Gallery Uffizi, 334, figs. 8-10; Florence and private collections in Parma, 13, fig. 14). In terms of the way of painting and the use of painting tools, especially in the landscapes rendering, it is interesting to compare the painting from the Collection with a very similar "Flight into Egypt" by Schedoni from the Capodimonte Museum in Naples (29). That is why



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it seems quite possible to attribute the painting from Novi Sad to Schedoni or at least to his close associate due to its recognizable artistic values.

Bibl. Gamulin 1964: 86-89.
Cf. Tokyo 1994: 64; Dall'Asta – Cecchinelli 1999: 331, figs. 1A-1B; 334, fig. 9.

Sienna master, similar to Ventura Salimbeni, the end of the 16th - early 17th centuries

9. THE VIRGIN MARY - PATRONESS

oil on panel; 151 x 118 cm

inv. no. ЗСУ-13

The board is inlaid. The painted layer contains old retouches. Due to damage to the painted layer, the figure of St. Peter the Martyr on the right side of the Virgin was retouched during the last cleaning. The last consolidation of the wooden base and new inlays was done by Boris Ivančev while the cleaning of the painting and new retouches were carried out by Rista Ćinkulov in 1971.

The painting was first registered in List 2, under serial number 12, labelled as the work of Pordenone.

The previous attribution to Pordenone is not acceptable. The painting corresponds to the work of an artist from the end of the 16th and the beginning of the 17th centuries who works in the traditions of Late Mannerism interpreted using the new naturalistic tendencies of this transitional age, which is especially visible in the depicted saints. Some features in the pictorial process indicate the influence of mostly Tuscan origin. Certain details of the Novi Sad painting are partly reminiscent of the early period of "modern" Florentine masters from the end of the 16th century, such as Jacopo Chimenti, called Empoli; for example, his painting "The God and Angels" from around 1588 (Museum of Fucecchio) in which the figure of God is clearly related to the Mannerist tradition, very similar to the same figure in the painting from Novi Sad (Marabottini 1988: 31, n. 5). The stylistic characteristics of the depicted saints are reminiscent of the works of Ludovico Cardi, called Cigoli (Faranda 1986: vol. XXXV). The general colouristic and stylistic features of the Novi Sad composition still belong to the Late Mannerist backgrounds, which point to the influences of Barocci's art. Such suggestions are widespread, especially in central Italy (for example, Lilio and the "eccentrics" from Marche and Romagna who simultaneously worked in Rome, in the service of Pope Sixtus V; Zuccari 1992; Firenze 1999; Genova 1981), were accepted by the most important representatives of the Sienese school of this period – Francesco Vanni, Alessandro Casolani and especially Ventura Salimbeni. The painting from the Novi Sad collection seems particularly close to this context.

Cf. Genoa 1981; Faranda 1986: vol. XXXV; Marabottini 1988: 31, n. 5; Zuccari 1992.

Unknown painter influenced by Raphael, the second half of the 16th century

10. HOLY FAMILY WITH SAINTS ELIZABETH AND JOHN THE BAPTIST

oil on canvas; 75 x 81 cm

inv. no. ЗСУ-95

An inscription on the back: "Dar grofice Paule Orsicz, Szombor 1. XI 1906." [The gift by the Countess Paula Orsicz, Sombor, 1 November 1906]

The painting was first registered in List 5, under serial number 40, labelled as the work by an unknown master of Italian school from the 17th century.

According to the artistic treatment of this work, probably performed in Tuscany, which in older lists was sometimes attributed to an unknown Italian painter from the 17th century, it could be linked to one of the numerous artists who follow the Classicist method without special artistic innovation, repeating, especially through graphic models, prototypes of the great Renaissance masters of the early 16th century. In terms of iconography and the setting of the most important figures, the Novi Sad painting can easily be compared with famous Raphael's originals, such as the "Madonna Banks" called "de le Rovine", now kept in Kingston Lacy, Dorset, or the "Madonna del Passeggio" from the National Gallery of Scotland, Edinburgh, which similarly depicts the meeting of the infant Christ and St. John and the placement of the Virgin's figure. An important print by Giovanni Battista Calandra depends on this Edinburgh painting, which once belonged to Queen Christina of Sweden, then to Livio Odescalchi, the Duke of Orléans and the Ellesmere Collection (Gonzales Palacios 1976: 216, f. 21). Also, the copperplate by Giovanni Giacomo Caraglio who reproduced the painting "The Great Holy Family" from the Louvre, which features the bust of

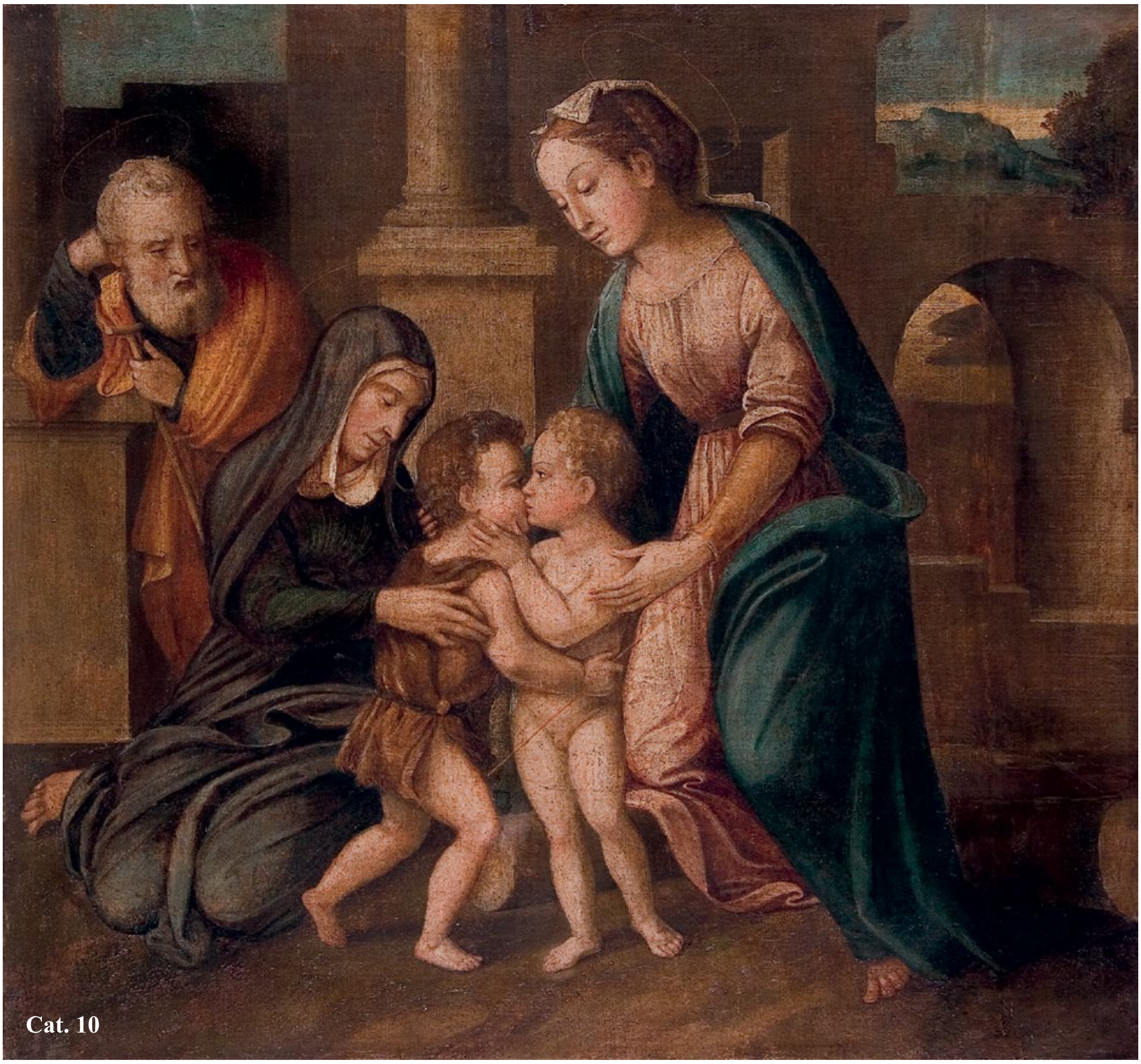
St. Joseph – one of the "topos" that Mannerist painters used the most – in the Novi Sad painting is shown in an inverted position (see the drawing of St. Joseph's head from the Bonnat Museum in Bayonne). Based on the posture of Joseph's figure, presented as in the engravings, and the already mentioned coincidences, it can be assumed that the painting from the Novi Sad Collection was made by an unknown master based on a print. The figure of Elizabeth in front of infant John represents the painter's addition of a different origin. The drawing "The Virgin and Child with Saint John the Baptist, Elizabeth, Paul, Peter and Francis", attributed to Nicola del Abate, from the print cabinet of the Uffizi Gallery in Florence, the most famous Modena painter from the time of international Mannerism has to be included in the repertoire of general models, which led to similar achievements depending on their location (Bologna 1969: 93, n. 35).

Cf. Bologna 1969: 93, n. 35; Gonzales Palacios 1976: 216, fig. 21.

Unknown copyist after Andrea del Sarto, 17th century

11. HOLY FAMILY WITH SAINTS ELIZABETH AND JOHN THE BAPTIST

oil on canvas; 95.5 x 95.5 cm
inv. no. ЗСУ-111
During one of the previous conservations, the canvas was laminated on a hardboard. Retouches were applied to the painting including the varnish that has darkened.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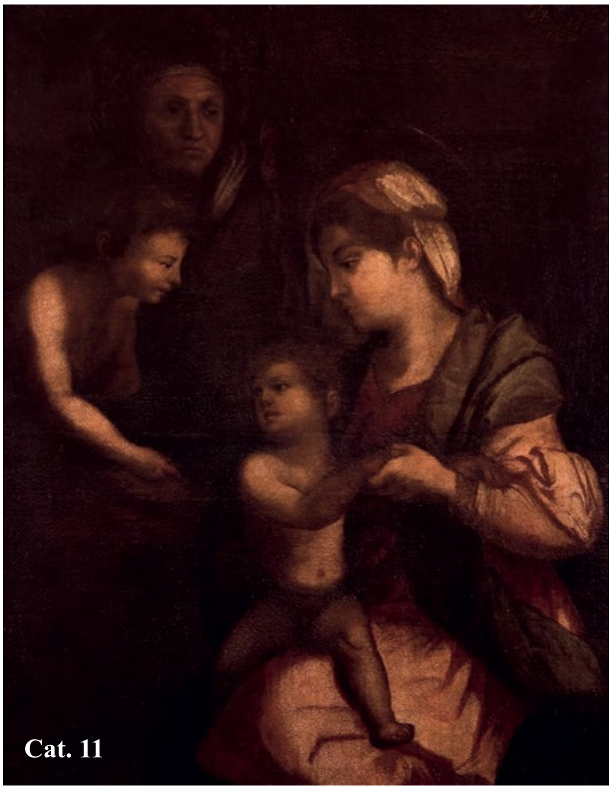
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Ilić acquired the painting most likely in Novi Sad from the collector Lazar Kovačević who had purchased it in 1936 from the collection of Baron Kušević from Hetin in Banat. The painting was first registered in List 2, under serial number 11, labelled as the work of Andrea del Sarto.

The painting, labelled in Dr Ilić's collection as the work of Andrea del Sarto, is an old copy based on the canvas from the Pitti Palace in Florence. The famous artist painted it around 1529-1530 for Ottaviano de' Medici and in 1624, the painting was found in the inventory of the Medici villa Poggio a Caiano near Florence. So far, at least nine variations and different copies of this famous painting have been identified with the addition of the Novi Sad version from the 17th century, which is of mediocre value. This time frame confirms the similarity with certain copies of Sarto's originals, such as the painting from the City Pinacoteca in Cenote near Ferrara (Bologna 1987: 145, n. 149).

Cf. Bologna 1987: 145, n. 149; Natali 1989: 137-138.

Unknown Adriatic painter, the end of the 16th or the beginning of the 17th century

12. CRUCIFIXION

tempera on board, 53.5 x 45.5 cm
inv. no. ЗСУ-73

The board is cracked along the centre and has a new retouch along its entire length. The cleaning and conservation were carried out by Jelena Vandrovski in 1971. The painting was purchased from Jovan Novaković in Belgrade. The painting was first registered in List 2, under serial number 23, labelled as the work by El Greco.

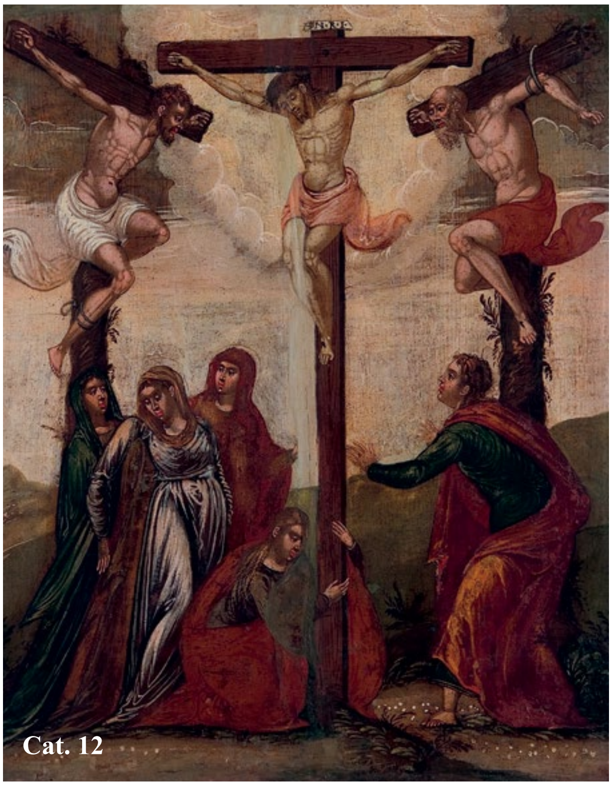
The painting, without special artistic value, belongs to the transitional period between the end of the 16th and the beginning of the 17th centuries, and, probably based on an engraving, repeats a depiction of Venetian origin. The artistic process refers to the so-called Madonero background and Veneto-Cretan painters who were in this period active on the island of Crete, the Adriatic coast and Venice. In the collection of Italian paintings in the National Museum in Belgrade (D'Amico 2004: 147, cat. 126, 127), there are parallel paintings that belong to a close cultural environment and were acquired from the same source.

Cf. Д'Амико et al. 2004: 147, cat. 126, 127.

Unknown Adriatic painter, the end of the 16th or the beginning of the 17th century

13. ADORATION OF THE SHEPHERDS

tempera on board; 47.5 x 38.5 cm
inv. no. ЗСУ-74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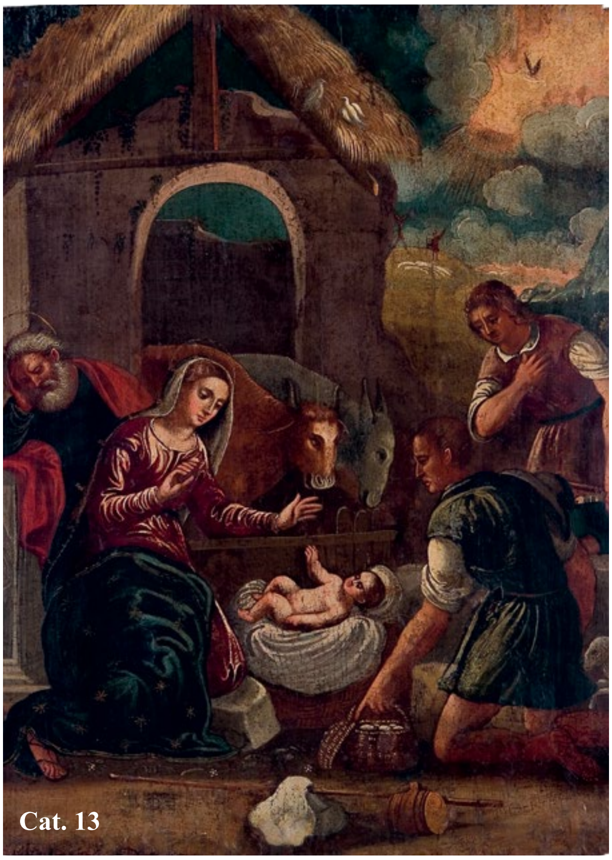
The board is deformed and waxed. The painted layer is quite worn away. Cleaning, board waxing and conservation were carried out by the Provincial Institute for the Protection of Cultural Monuments in 1968.

Acquired from Jovan Novaković in Belgrade.

The painting was first registered in List 6, under serial number 65, labelled as the work by an unknown painter.

The work belongs to the last decades of the 16th or the beginning of the 17th centuries, a time when Venetian painters of "modern" expression frequently worked on the eastern coast of the Adriatic Sea, while iconographers of Veneto-Cretan origin lived in the surrounding of Venice. The painting from Novi Sad, the work of an unknown "Madonero", probably repeats one of the numerous engravings that reproduce the famous composition. Its technique is partially related to Veneto-Cretan icons (as visible on less successful examples with the same content preserved in Ravenna), while in terms of style, it relies on Venetian works, e. g. "Annunciation" from the Civic Museum in Trieste (influenced by Pordenone's painting from Santa Maria degli Angeli in Murano) which M. Bianco Fiorin (1975: 5) attributes to a 16th century Venetian "Madonero".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Cf. Bianco Fiorin 1975: n. 1, 5; Д'Амико et al. 2004: 147, cat. 126, 128.

Unknown painter from Veneto (Padua-Vicenza?), 16th-17th centuries

14. THE KNIGHT'S FAREWELL

oil on canvas; 74 x 108 cm

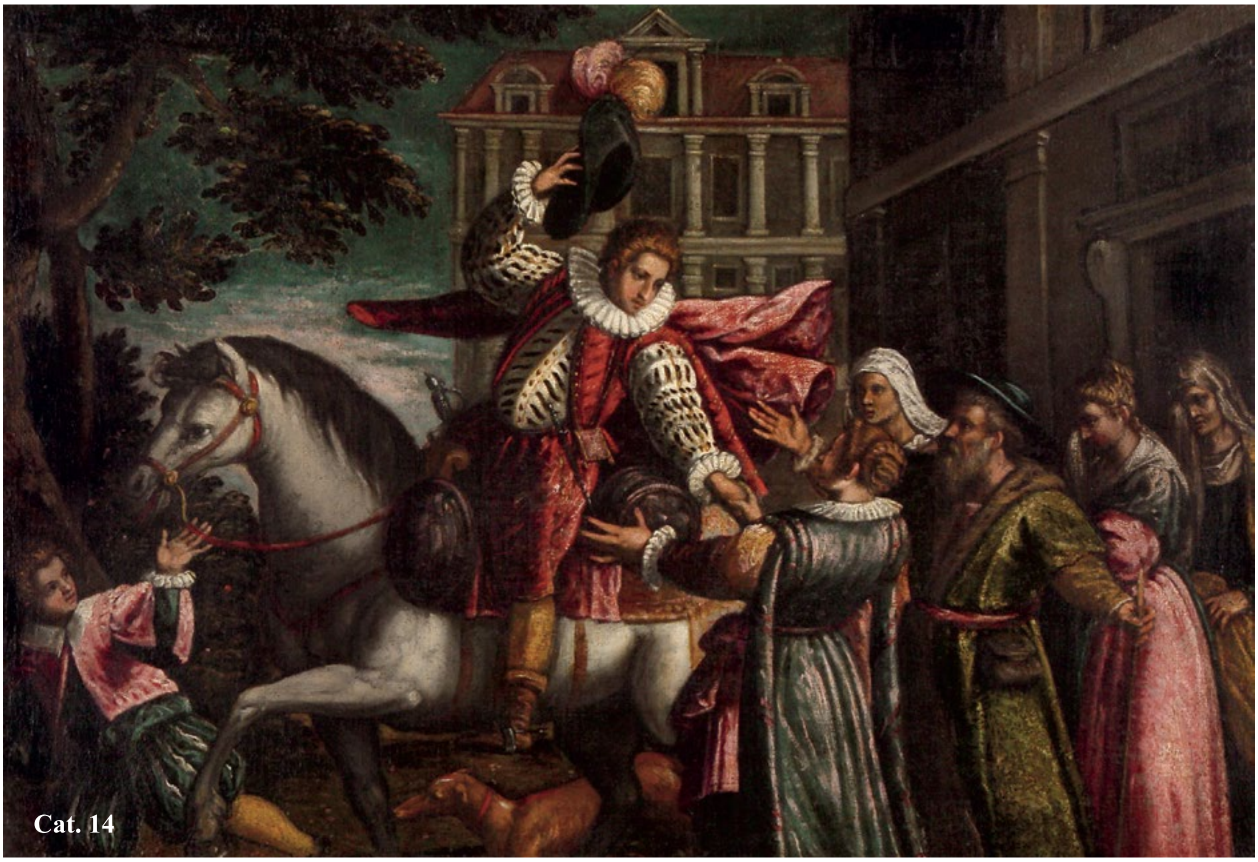
inv. no. ЗСУ-112

The canvas is relined. The painted layer is well preserved. The cleaning and conservation were done by Rista Ćinkulov in 1974.

The painting is first registered in List 1, under serial number 18, labelled as Veronese school (Meldolla Schiavone?).

It is not easy to recognize the origin and theme of the Novi Sad painting. As for the time of its creation, according to the correct assumption of Kruno Prijatelj, the period between the end of the 16th and the beginning of the 17th century would be suitable. The same expert's attribution to an unknown Veronese "primitivist" is useful for searching for the origin of this canvas because its stylistic features have certain points of contact with the painting developed in Padua, Verona, and especially Vicenza. The painting and the colouristic process repeat sources of various origins and – perhaps through the engraver – the influence of Domenico Campagnola, Battista Franco, and especially Giovanni de Mio can be felt. There is also some influence of masters from northern Europe, such as Paolo Fiamingo and Ludovico Pocoserato, who at that time were working in the interior of the Veneto (Milano 1981: 243; Milano 1988: f. 765, 812-813). In terms of colouristic features, such similarity in a way of building painted layers can be found in the works of Andrea Michieli, known as Vicentino (Vicenza, ca. 1540 – Venice, ca. 1619) and perhaps the author of the Novi Sad canvas should be sought in his circle (Sgarbi 1980: 101, seg; 130 seg; Milano 1988: 772).

Cf. Sgarbi 1980: 101, seg; 130 segg; Milano 1981: 243; Milano 1988: f. 765, 772, 812-813.



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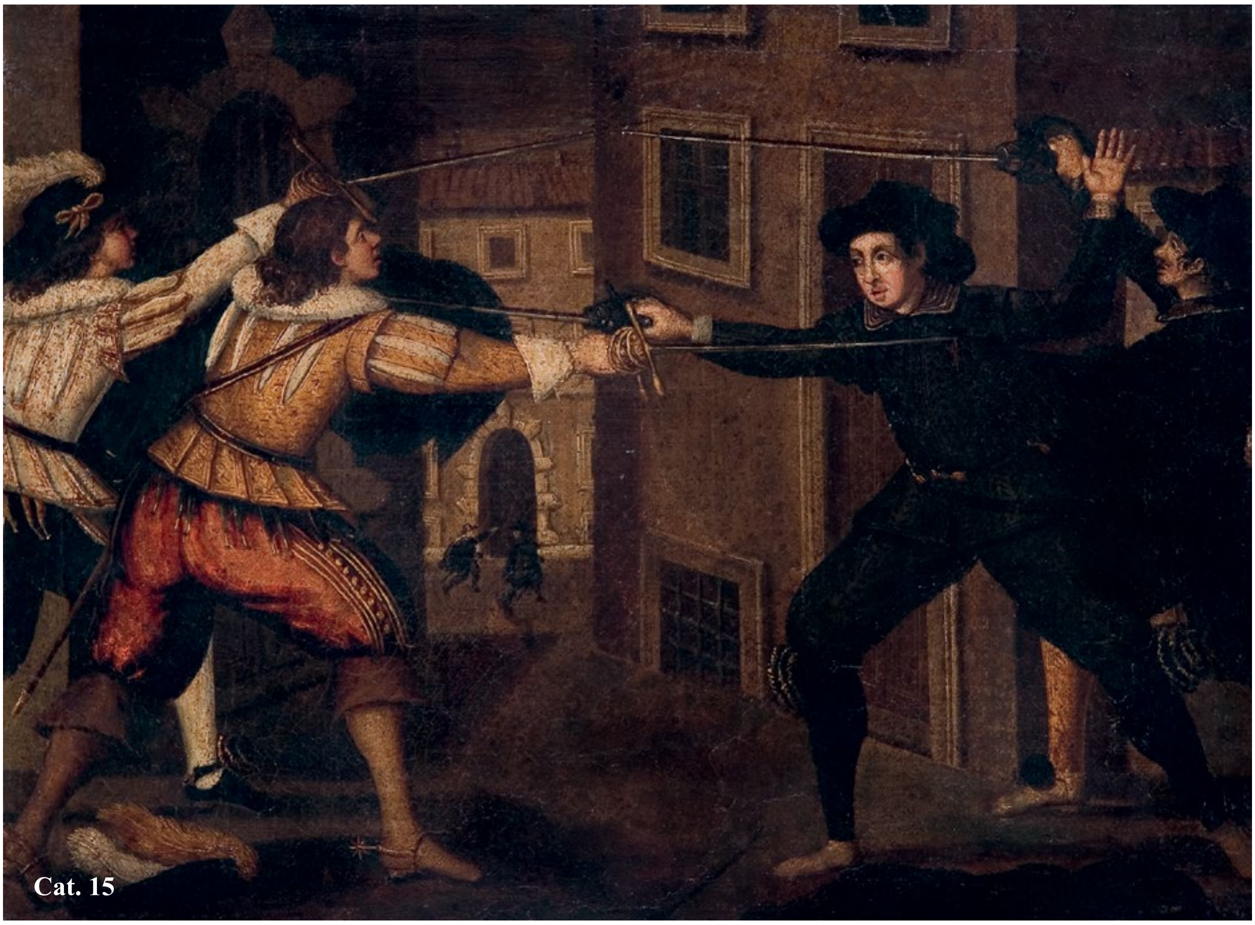


Cat. 15

Unknown painter of Italian origin (?), 17th century

15. FENCING

oil on canvas; 44 x 57 cm

inv. no. ЗСУ-138

The canvas is relined.

The painting was first registered in List 1, under serial number 9, labelled as the French school.

The artwork is already mentioned in the earliest documents as a work related to the French school. Kruno Prijatelj attributes it to an unknown Veronese "primitivist" from the 16-17th centuries together with the painting with serial number 14. It is not easy to determine the origin of this unusual composition that shows rather unknown content and its belonging to a specific artistic region. Details of clothing and architecture point to a lesser-known Italian painter or an unidentified foreigner who was active in Italy in the 17th century.

Unknown painter from the circle of Francesco and Leandro Bassano, the second half of the 16th century

16. CHRIST IN THE HOUSE OF LEVI

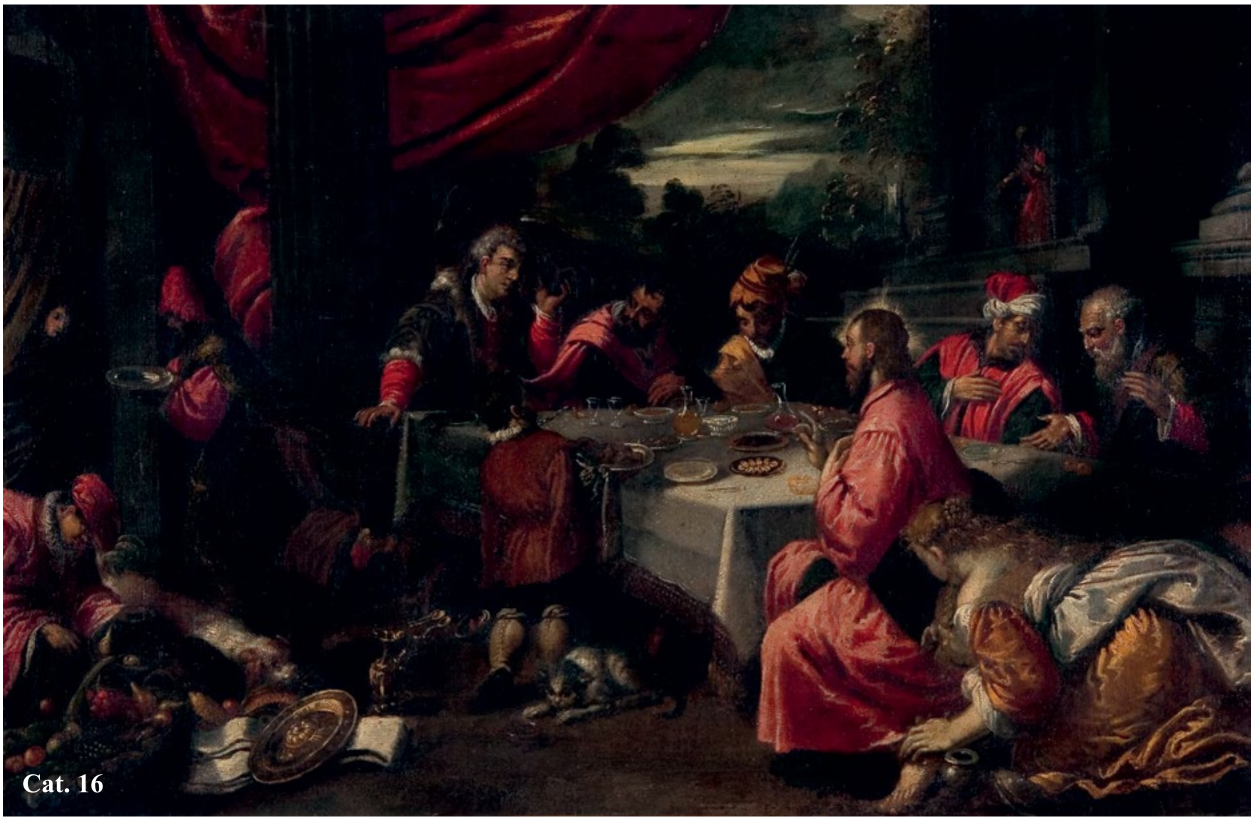
oil on canvas; 55 x 105 cm

inv. no. ЗСУ-25

Relined. During the most recent restoration of the painting, the painted layer was significantly rubbed off and retouches were applied. The intervention was carried out by Duško Mihajlović in 1968.

The painting was first registered in List 2, under serial number 20, labelled as the work of Jacopo Bassano.

In terms of theme and iconographic content, the painting repeats the motif that members of the Da Ponte family of painters, from the small town of Bassano del Grappa in Veneto, had painted many times. This assumption is confirmed by the existing versions whose possible prototype belongs in the Galleria Colonna in Rome, referred to in 1724 as the work of Jacopo Bassano. After Arslan's research (1931: 231) the painting from Rome is attributed to his son Francesco. Another painting with the same content that belongs to Bassano's school is in the Pinacoteca Ambrosiana in Milan (Safarik 1981: 29-30), while another available but much poorer copy from 1610-1612, which local tradition attributes to the Ferrara painter Carlo Bononi, is kept in the Camera



Cat. 16

dei Mansionari of the Ravenna Cathedral (Emiliani 1962: 54, n. 43; Viroli 1991: 74). According to some reductions, especially when it comes to the luminist procedure, the Novi Sad replica is easily identifiable as a typical way of painting for Bassano's studio and represents the work of a skilful painter, primarily a follower of Francesco and his brother Leandro.

Cf. Arslan 1931: 231; Emiliani 1962: 54, n. 43; Safarik 1981: 29-30, Viroli 1991: 74.

Ippolito Scarsella detto Scarsellino

(Ferrara (?), 1550-1620)

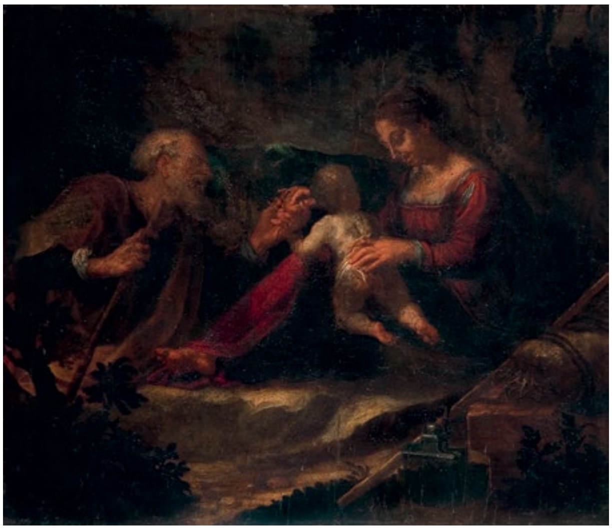
According to archival sources, it is known that Scarsellino spent his youth in Venice. Already in his early works, he had a specific style, built on the foundations of Venetian painting, with the influence of Ferrara colourists and Mannerist masters from Parma and Mantua. After 1580, the master tried to adapt the Venetian approach to Carracci thus creating a comparable group of paintings related to the Incamminati Academy. This group includes works such as "The Flight into Egypt" and "The Holy Family" from Dresden, as well as oval paintings from the Galleria Estense in Modena made around 1592-1593 for the ceiling of the great hall in the Palazzo dei Diamanti in Ferrara. Also, in the painting "Rest During the Flight into Egypt" from the Capuchin Church in Ferrara, there are traces of the painterly method linked to the city of Ferrara, especially to Dossi's art, and the painterly traditions of the city of Bologna and the chromaticism of Venice are also visible. In the frescoes from the Church of San Paolo, also in Ferrara (1595-96), he connects the Mannerist tradition with the Lombardian naturalists. In his later work, Scarsellino leans towards the Classicist style of Guido Reni.

17. REST DURING THE FLIGHT INTO EGYPT

oil on panel; 50 x 57.5 cm

inv. no. ЗСУ-76

The painted layer is extremely worn away and the varnish has darkened. The board is extended on the left side by 2 cm. On the back, two slats serve as cradling. The most recent cleaning and conservation were done by Rista Ćinkulov in 1973.



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On the back, there are two notes with an inscription containing the years 1785, 1831, and 1892.

The painting was first registered in List 1, under serial number 16, labelled as the work by Bernardino Luini.

Although the artistic value of the Novi Sad painting is not impeccably recognizable due to severe damage, the colouristic treatment and the painterly process, especially in the execution of its most important and better-preserved parts, can easily be linked to the Emilia region. The similarities with the work by the famous master Scarsellino from Ferrara are especially noticeable in his early works, such as "The Holy Family with the Infant Saint John the Baptist" from the Nicholson Collection in London (Novelli 1964: 36, n. 1, fig. 6b) and "Rest During the Flight into Egypt" from the Borghese Gallery in Rome (40, n. 152, fig. V), painted before 1592 when it was recorded in the inventory of Lucrezia d'Este. Scarsellino's emphasized interest in depicting natural motions is visible in the figure of the infant Christ who is restlessly flailing about in his mother's arms, and it is evident in several of his paintings, such as the painting "Madonna and Child with St. Anne" from the Musée Magnin in Dijon, attributed by Sylvie Beguin to the young Scarsellino (Novelli 1964: 28, n. 22, fig. 3a). The spatial solution for the placement of Joseph's staff in the painting from Novi Sad frequently reappears in similar compositions by the same master and can be compared with the placement of the cross in front of the infant Saint John in the painting "Mystical Marriage of Saint

Catherine" from the Louvre in Paris (fig. 6a) or in the already mentioned painting from London.

Cf. Novelli 1964: 28, n. 22, f. 3a; 36, n. 1, f. 6b; 40, n. 152, fig. V.

Unknown painter of Roman school influenced by Andrea Sacchi and Jan Miel, 17th century

18. MOSES STRIKING THE ROCK

oil on canvas; 77 x 162 cm

inv. no. ЗСУ-96

Relined. The painted layer has partly worn away with several larger retouches. The cleaning was performed by Rista Ćinkulov in 1971.

The painting was first registered in List 2, under serial number 30, labelled as the work by "an unknown painter belonging to Tintoretto's school".

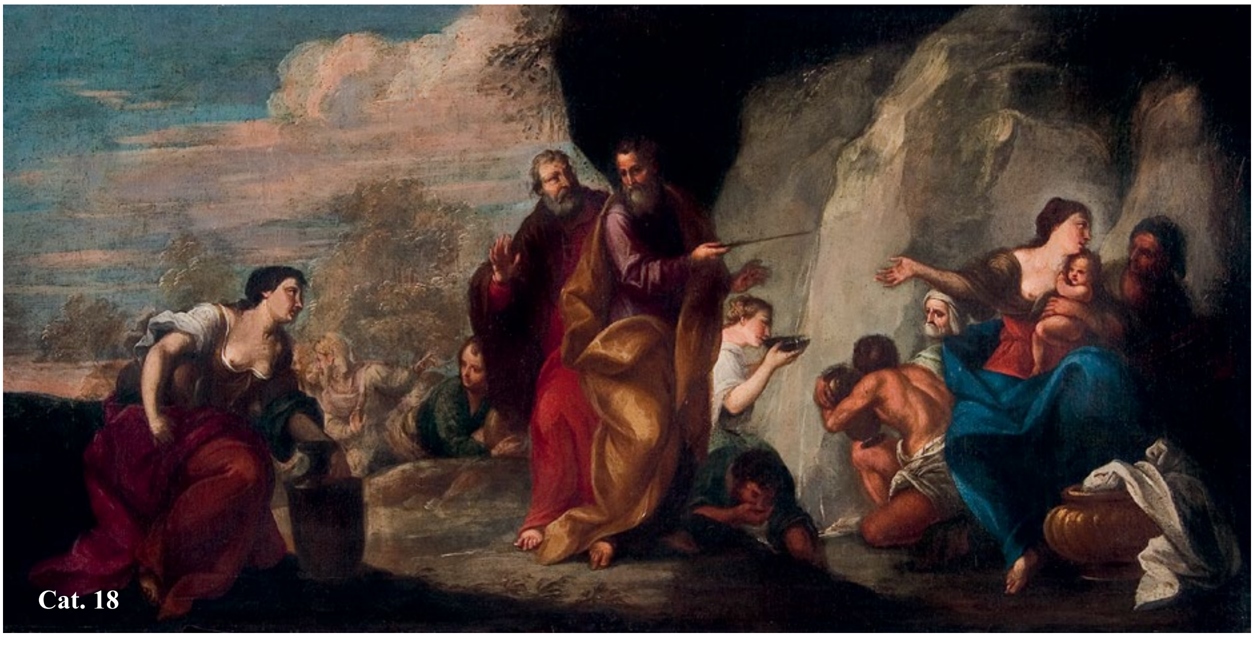
However, in the painting that Ilić attributed to Tintoretto's school, there are other artistic elements related to Roman Classicism of the 17th century. Certain parallels can be drawn with the method of A. Sacchi (1599-1601), who uses a softer painterly method of Venetian origin ranging between the rigour of Carracci's followers and the exuberance of Lanfranco and Pietro da Cortona. Jan Miel, a Flemish painter from Antwerp, also takes part in the very active and large workshop of A. Sacchi. Certain features of the Novi Sad canvas are reminiscent of this painter's work. Possible analogies are particularly visible in his compositions such as "Crossing the Red Sea" from the Quirinal Palace in Rome (Bodard 1970: II, fig. 222) or "St. Anthony of Padua and the Miracle of the Foot" from the church of San Lorenzo in Lucina, Rome (Bodard 1970: II, fig. 219-221). The dependence on Roman and Venetian influences that were broadly accepted by the international Classicists who were working in Rome during the 17th century is recognized in the wide composition from the Collection.

Cf. Griseri 1963: vol. 2, scheda 68; Bodard 1970: II, figs. 219-222.

Alessandro Tiarini

(Bologna, 1577-1668)

Tiarini is one of the most interesting representatives of Bolognese art from the first decades of the 17th century. A student of Lavinia and Prospero Fontana, then Bartolomeo Cesi, while between 1599 and 1906 he worked in Passignano's workshop in Tuscany. Upon his return to Bologna, he encountered Ludovico Carracci and the Incamminati Academy founded by Ludovico with his cousins Annibale and Agostino. Tiarini often collaborated with young and popular artists who followed new tendencies in search of "modern" painting – both naturalistic and Classicist. He occasionally works in Reggio Emilia, Parma, Modena, Cremona and Piacenza (Milano 1989: 900-901).



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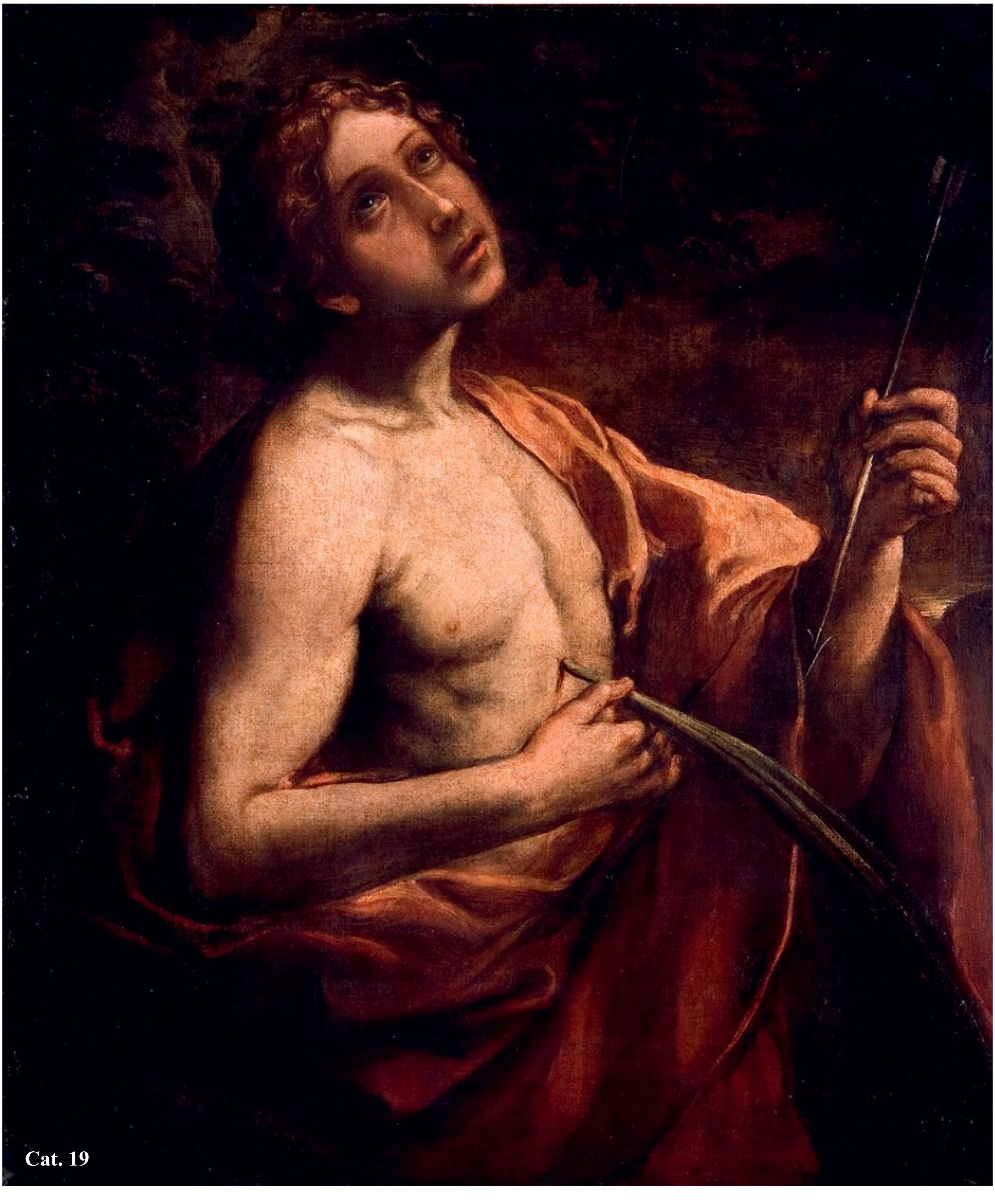


19. SAINT SEBASTIAN

oil on canvas; 102 x 84.5 cm

inv. no. ЗСУ-69

The most recent restoration and conservation were carried out by Branka Janković Knežević in 2009.

The painting was first registered in List 5, under serial number 34, labelled as the work of A. Tiarini.

The painting, which was even in Dr Ilić's time attributed to Alessandro Tiarini, represents an interesting and lesser-known expression in this artist's oeuvre. The considerable value of this well-preserved work can easily be compared with his famous artworks such as the "Burial of Jesus" from the *Credito Emiliano* bank in Reggio Emilia (Bologna 1994:

n. 14; Pirondini et al. 2000: n. 51; Benati 2001: 47-48, n. 68) painted by this master at the beginning of the 17th century for the Bolognese noble family Bonfiglioli, as a counterpart to Spada's painting "The Resurrection of the Youth of Naim". The painting from Novi Sad has similarities with another Tiarini's "Saint Sebastian", painted in the early 1640s. It was once kept in the Sacchetti Collection in Rome and today is preserved in the Capitoline Museum in the same city. Based on the depiction of the same theme, some researchers identify this painting with the long-mentioned artwork from the Falconieri Collection (Pirondini et. al 2000: 228- 229, n. 51; Benati 2001: 165-166, n. 248).

Cf. Bologna 1994: 74, n. 14; Pirondini et. al 2000:, 102- 103, n. 51; 228-229, n. 203; Benati 2001: 47-48, 165- 166, n. 248.

Unknown Emilian painter influenced by Guido Reni, 17th century

20. HOLY FAMILY WITH THE INFANT SAINT JOHN THE BAPTIST

oil on canvas (of octangular shape); 90 x 79 cm

inv. no. ЗСУ-5

The most recent restoration and conservation were carried out by Branka Janković Knežević in 2011.

The painting was first registered in List 3, under the serial number 57a, labelled as the work by Sassoferrato.

Grgo Gamulin (1961: 106-110) attributed the Novi Sad painting to Cesare Gennari, a minor painter from Cento near Ferrara, based on a comparison with his painting "The Holy Family" from the Pitti Gallery in Florence. Although the iconographic features bear similarities with this painter's work which was always painted under the influence of Guercino's art, the method of painting is completely different. Ilić's outdated attribution to Sassoferrato, a painter from Marche who created compositions and repeated Guido Reni's models with his characteristic nostalgic Classicism, is clearly recognizable in Novi Sad painting and therefore might be more acceptable. The presence of a softer painterly method as well as an interest in natural feelings and tenderness in the depiction of children's figures are closer to the models in Reni's painting, which, otherwise, a skilled painter of the Novi Sad canvas primarily follows. Similar representations of the Virgin Mary with the sleeping child, which were created in Reni's studio, spread throughout Emilia and the surrounding Italian regions through different prints and copies. The copy from the Collection has similarities with the painting "The Infant Christ with Two Angels" from a private collection in Genoa, painted by Reni in 1609-1610 (Emiliani 1990: tav. IV; 87 segg.; 101) or the painting "Virgin with the Sleeping Child" (Paris, Louvre), painted according to Reni's drawing, but attributed – as evidenced by the inscription on G. Ferroni's engraving – to Simone Cantarini (Loire 1990: 9-30, pl. VII, fig. 2; 10). Furthermore, the figure of the infant Saint John from the Novi Sad painting is related to the same figure in the painting "The Holy Family with the Infant Saint John the Baptist" from Brera in Milan, which Cantarini completed in the workshop (Milano 1991a: 150-151). This skilfully-made piece from Novi Sad has all the hallmarks of 17th-century Emilian art, especially from Guido Reni's circle where its creator should be sought. Some features point to the style of the Bolognese painter Elisabetta Sirani who followed the models of Guido Reni.

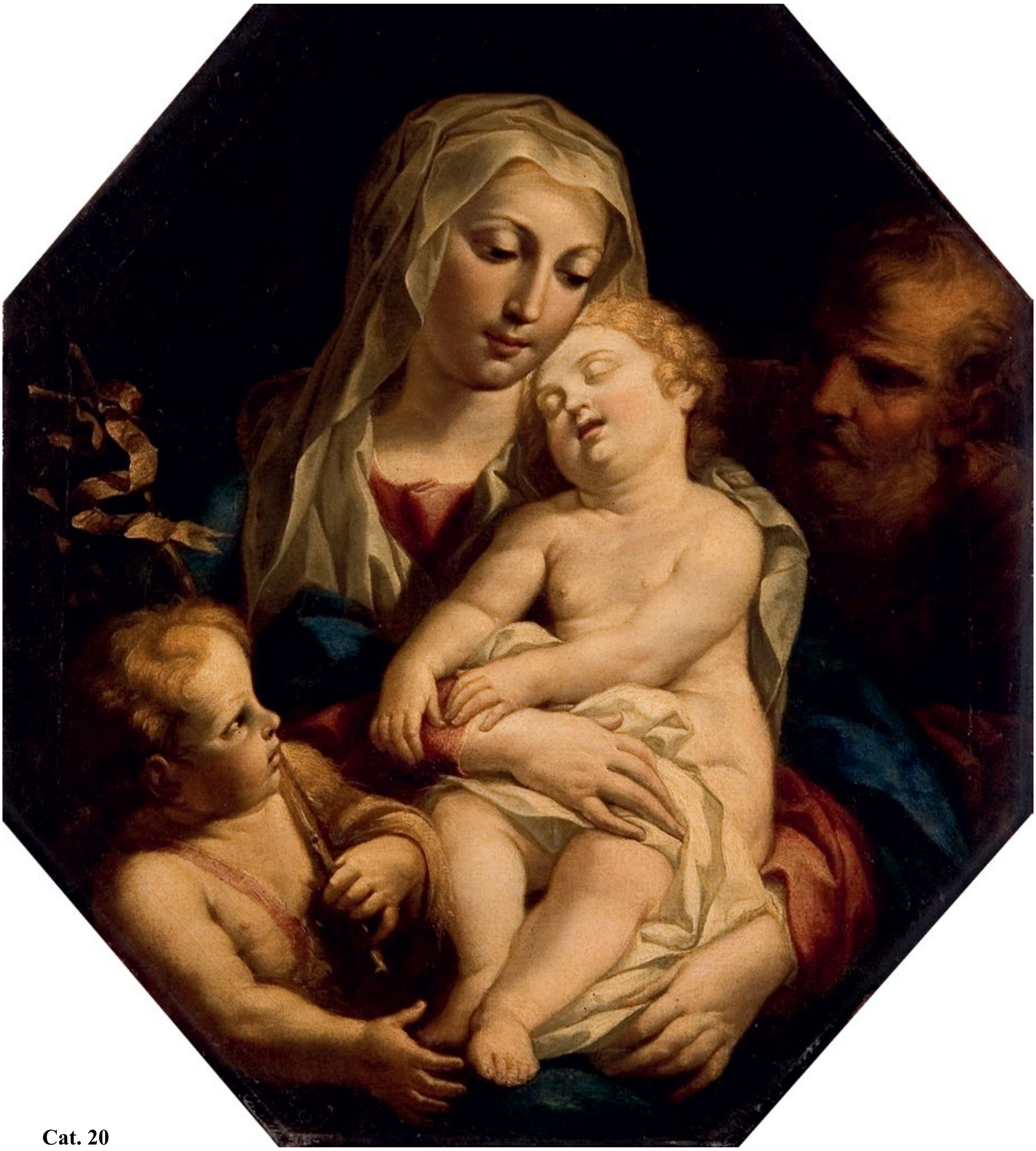
Bibl. Gamulin 1961: 106-110.

Cf. Loire 1990: 9-30, t. VII, fig. 2; 10; Emiliani 1990: tav. IV; 87 segg.; 101; Milan 1991a: 150-151.

Giovanni Battista Langetti

(Genoa 1635 – Venice 1676)

He studied painting first in his hometown and then with Pietro da Cortona, one of the greatest representatives of Italian Baroque painting. During his stay in Naples, he met Francesco Fracanzano and Luca Giordano while Ribera's suggestive naturalism left a strong impression on him. From 1658 to 1660, he worked in Venice, where he built his own style by combining Tintoretto's procedure and Venetian chromaticism with his previous build (Milano 1989: 781-782).

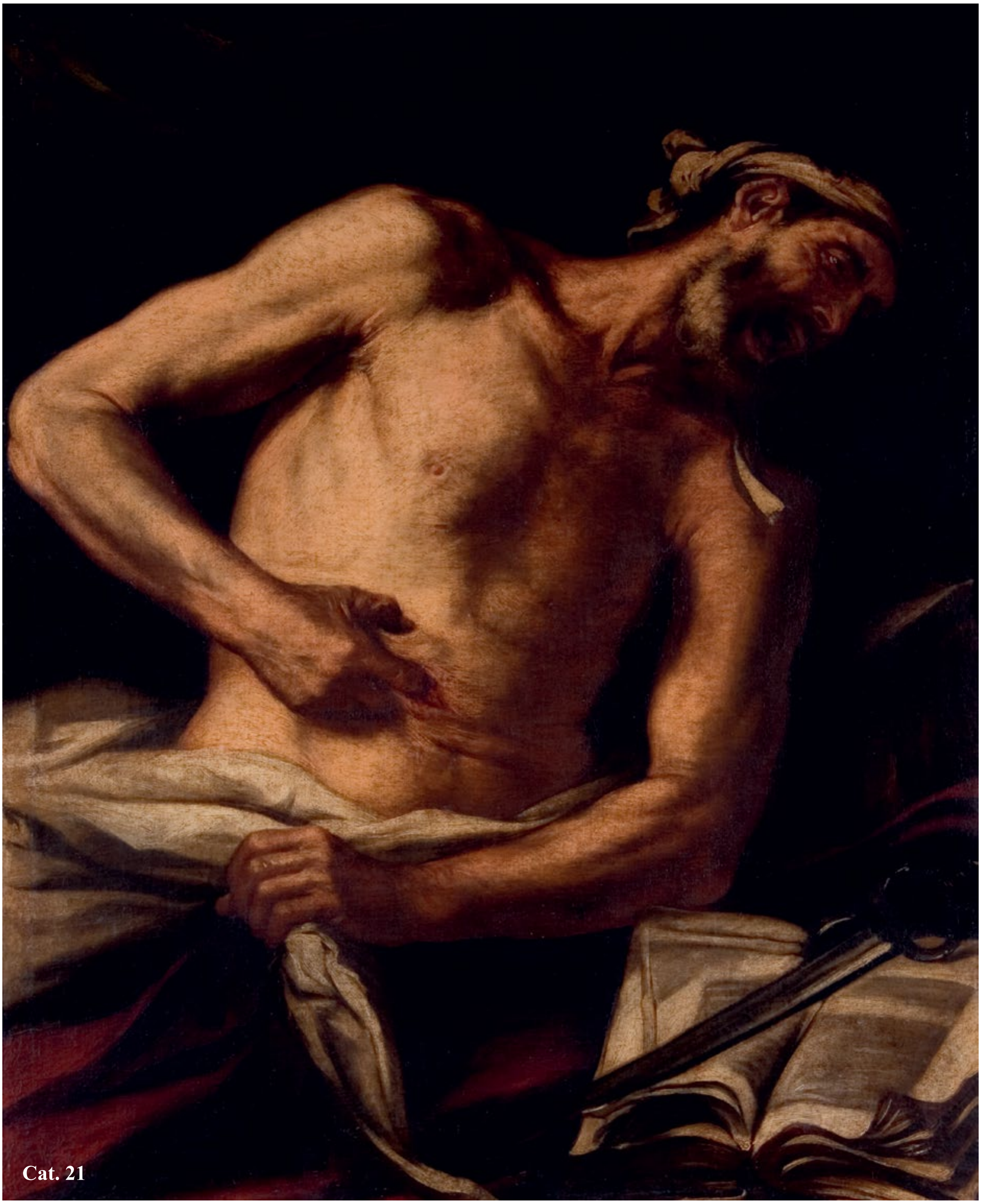


Cat. 20

21. THE DEATH OF CATO

oil on canvas; 116 x 94 cm
inv. no. ЗСУ-2
The most recent restoration and conservation were carried out by Branka Janković Knežević in 2009.
The painting was first registered in List 5, under serial number 33, labelled as the work by G. B. Langetti.

The painting was acquired by Dr Ilić under the aforementioned attribution, which was later accepted by G. Gamulin, confirming certain and acceptable elements of Langetti's method and procedure. Cato's death was often represented by the painter, especially in the period when he was inspired by Ribera's approach. The painting from the Collection can be directly linked to the known variations of this theme, such as the examples from the Civic Museum in Padua, Ca' Rezzonico in Venice, Palazzo Rosso in Genoa (Pallusshini 1981: 248; Banzato 1988: 127-128). In the free interpretation



Cat. 21

of facial features, the pastose application of painted layers, as well as the way of achieving dark-light, almost theatrical effects, the painting from Novi Sad can easily be compared with other known works by Langetti such as "Crucifixion with Saint Mary Magdalene" from Ca' Rezzonico in Venice (Milano 2001: fig. 624), "Cain and Abel" from Frankfurt or "The Torture of Ixion" from the Museo de Arte de Ponce, Puerto Rico (Milano 2001: figs. 643, 644).

Bibl. Gamulin 1961a: 20-26; Gamulin 1964: 142.
Cf. Pallucchini 1981: 248; Banzato 1988: 127-128; Milan 2001: fig. 624, fig. 643, fig, 644.

Eberhard Keichlau Keil, aka Monsu Bernardo

(Helsingør 1624 – Rome 1687)

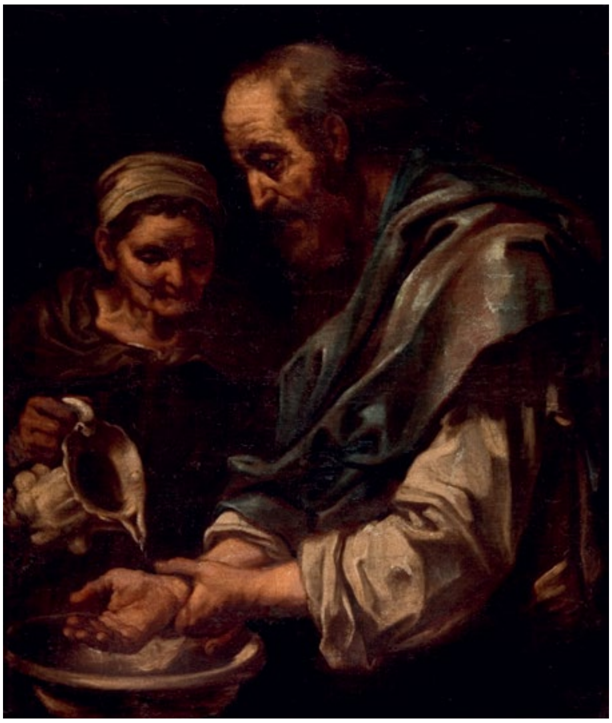
A painter of Danish origin who first studied painting in his homeland and then in Amsterdam where he encountered and accepted the chiaroscuro tenebroso method used by Caravaggio's followers as a permanent feature of his work. For a while, he worked with Rembrandt whose psychological portraits later became the subject of his personal interest. Since 1651, he resided in Italy. First in Venice, Lombardy and Romagna and later he went to Rome. He frequently painted allegories with half-figures of characters from the common people. In Venice, his painting was significantly influenced by the works of Titian and Veronese and the contemporaries such as Strozzi and Fetti. He was one of the artists who brought to Italy northern naturalism and genre, which could still be seen around 1700 in the works of Crespi, Piazzetta and Gandolfi.

22. THE HAND WASHING (ALLEGORY OF WATER)

oil on canvas; 85 x 75 cm

inv. no. ЗСУ-17

Relined. The painted layer is quite damaged and contains numerous retouches. The cleaning and retouching were done by Rista Ćinkulov in 1974.



Cat. 22

The painting was acquired by Dr Ilić in 1955 from Radmila Ćosić in Belgrade.

The painting was first registered in List 5, under serial number 24, labelled as the work by Monsu Bernardo.

Gamulin's attribution of this work to E. Keil is completely acceptable. In the Novi Sad painting, the same author identifies the presence of a "wide-ranged and free performance", which Roberto Longhi noted as a permanent influence of Domenico Fetti ("Gathering Mana") found in the works by E. Keil. The painting in the Collection is thought to belong in Keil's series of allegories about the senses; "Sleeping Old Man" – an allegory of sleep (once in the Foncalada collection and now in Madrid), "A Woman Eating" – an allegory of taste and "Two Smokers" – an allegory of scent from an unknown collection (Milan 1989: 776-778), which can be attributed to early works by this painter and it is easy to compare them with figures in his typical tenebroso manner.

Bibl. Gamulin 1964: 140; Milan 1989: 776-778.

Unknown painter from Genoa, 17th century

23. PORTRAIT OF A MAN WITH A SMALL BEARD

oil on canvas; 47 x 39 cm

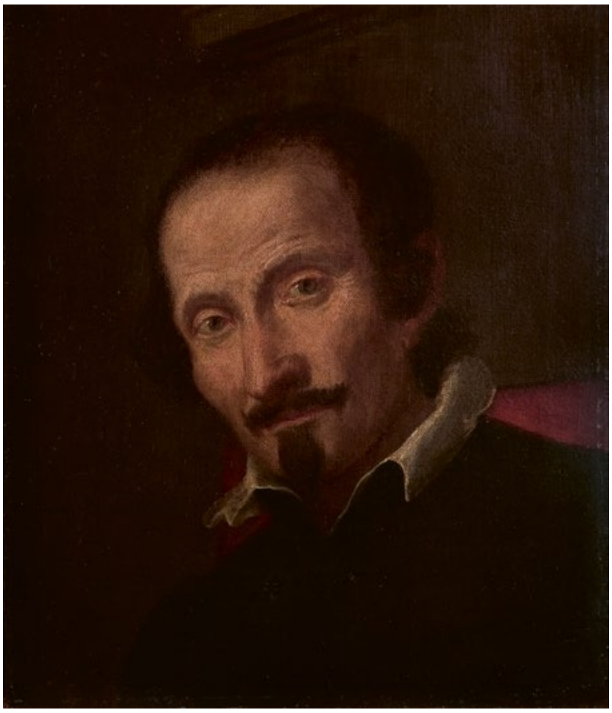
inv. no. ЗСУ-70

Outdated relining. The painted layer is rather well preserved.

The painting was first registered in List 5, under serial number 8, labelled as the work by Domenico Fetti.

Only certain features of this well-painted portrait, attributed to Domenico Fetti, can be partially compared to his method of working. However, the attribution is not entirely acceptable if the Novi Sad portrait is compared with his known artworks ("A Classical Poet" from the Museum in Stockholm, Safarik 1996: 185, n. 45). The work does not possess his typical stylistic features such as freely applied and rich colourist layers. The simpler way of painting and the more significant influence of the Flemish tradition point to the conclusion that the work does not belong to Fetti but to a different educated master of the same period who appreciates the art of Genoa from around 1600.

Cf. Safarik 1996: 185, n. 45.



Cat. 23

Justus Sustermans

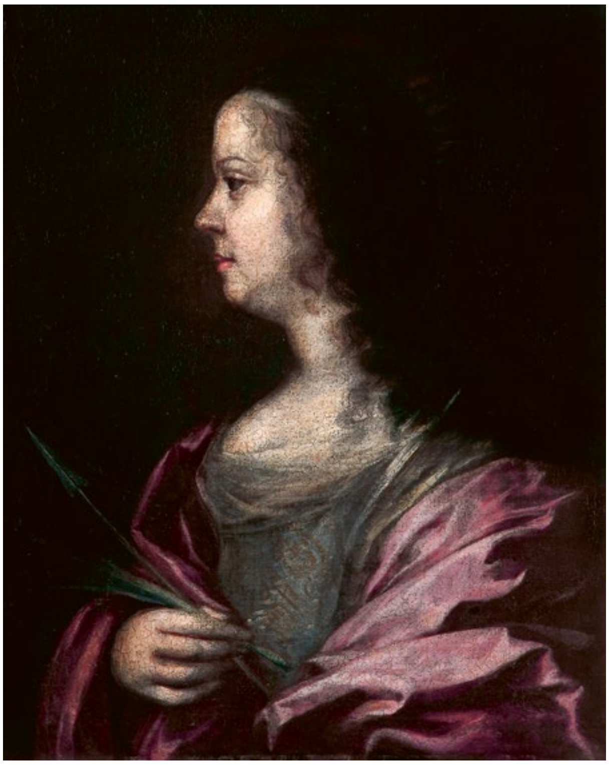
(Antwerp 1597 – Florence 1681)

The Flemish painter who studied with Willem de Vos from 1609, and from 1616 with Francois Pourbus the Younger. In 1620, he permanently settled in Florence where he worked for the rest of his life as an official portraitist at the Medici court. Although he worked in Italy for a long time, the technological procedure and stylistic expression, learned in his youth, remained permanently present in his art (Bruxelles 1965: 254-255).

24. PORTRAIT OF VITTORIA DELLA ROVERE AS SAINT CHRISTINA DI BOLSENA

oil on canvas; 66 x 54.6 cm
inv. no. ЗСУ-24
The new relining, restoration and conservation was done by Duško Mihajlović in 1968 in Belgrade. The painted layer is extremely worn away; numerous recent retouches. According to M. Obradović, the painting was acquired from Pavle Beljanski, who brought it from Rome. The painting was first registered in List 5, under serial number 15, labelled as the work by Justus Sustermans.

Gamulin's statement (1964) that the Novi Sad painting, despite considerable damage, is the work of Justus Sustermans can be confirmed by the still detectible value of the drawing, qualitatively very close to the identified works by this master. This attribution was confirmed by Jonathan Saso (2020: 118) who, in the text dedicated to Vittoria and her portraits, pointed out that she is depicted here as St. Christina di Bolsena, which was also suggested by Silvia Meloni Trkulja. The female figure undoubtedly resembles the numerous portraits of Vittoria della Rovere, the wife of Ferdinando II Medici, who was this painter's favourite model after he arrived in Florence (Bautier 1960: 37, n. 1; Saso 2020). Among others, the paintings that stand out for their particular similarity are Sustermans' portraits of the Duchess that are now in the Carrara Pinacoteca in Bergamo (Saso 2020) and the Uffizi Gallery in Florence, where Vitoria is depicted as St. Margaret (Firenze 1977: 274, n. 119). As for the drapery treatment, the closest parallels are in the portraits of Vittoria and Mattias de' Medici, now kept in the Pitti Palace in Florence (1977: 276, n. 121). Gamulin states (1964: 101) that on May 3, 1941, a portrait of the Duchess with an arrow in her hand was sold as evidenced in the Galleria Salga auction catalogue under number 2. This item



Cat. 24

closely resembles the Novi Sad painting but it is of poorer quality (Kunsthistorisches Institut, Florence, photo library no. 132183). According to the accepted opinion of Leposava Janković (1969), direct parallels can be found in the portrait of Vitoria from Brussels (Bruxelles 1953: no. 1034) which differs from the Novi Sad copy only in the position of the face, while the artistic, colouristic and iconographic contents are almost identical.

Bibl. Gamulin 1961a: 25, 26, fig. 27; Gamulin 1964: 101, 102; Janković 1969: 8; Saso 2020: 118.

Cf. Bruxelles 1953: n. 1034; Bautier 1960: 37, n. 1; Firenze 1977: 270 segg.

Unknown painter from Veneto (?), 17th century

25. THE DEAD CHRIST AND SAINT MARY MAGDALENE

oil on canvas; 73 x 68 cm

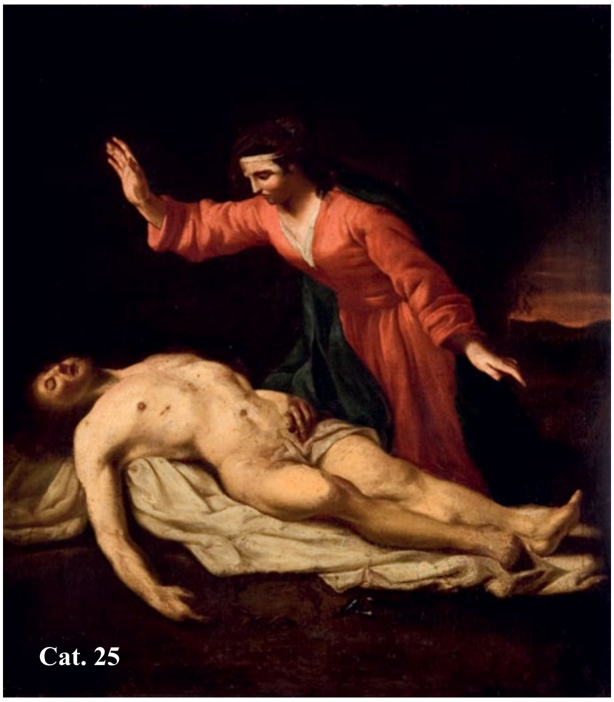
inv. no. ЗСУ-89

Relined. The painted layer is well preserved except for the lower parts. It contains numerous retouches. The most recent cleaning and conservation were done by Rista Ćinkulov in 1971.

The painting was first registered in List 5, under serial number 17, labelled as the work by Philippe de Champaigne.

Ilić attributed the work to Philippe de Champaigne and in 1968, Gamulin attributed it to Pasquale Ottino from Verona. Although the quality of the painting is not fully discernible due to the old damage to the lower parts and the head of Christ, typologically and stylistically it can be classified as a Veronese painting from the first decades of the 17th century. Comparisons with the works of Ottino are possible, e.g. “The Raising of Lazarus” from the Borghese Gallery in Rome, which Longhi attributed to this painter. The luminist process and treatment of Magdalene’s face are similar to the Novi Sad painting. The presence of these colouristic features is the result of Ottino’s interest in the then-leading artistic style in the papal city. Because of certain unbalanced values, it is not easy to attribute the Novi Sad painting as an autographic Ottino’s work, but more likely belonging to a follower who repeated the artwork.

Cf. Calcagni Conforti 1974: 163-179.



Cat. 25

Pier Francesco Mola

(Coldrerio/Ticino 1612 – Rome 1666)

He studied painting in Rome, where he, as a child, moved with his family to the home of Giuseppe Cesari aka Cavaliere d’Arpino. Arpino’s approach prevailed until his departure to Venice where he completely changes his previous method of painting. During his stay in Bologna, he was influenced by Albani and Guercino’s classicism. After returning to Rome, he works in small formats. He was also known in Paris for his works with Old Testament and New Testament themes. Waiting for an official invitation from the French court, he died in Rome in 1666 (Milano 1989: 818-819).

26. NIGHT LANDSCAPE WITH A FISHERMAN

oil on canvas; 49 x 38 cm

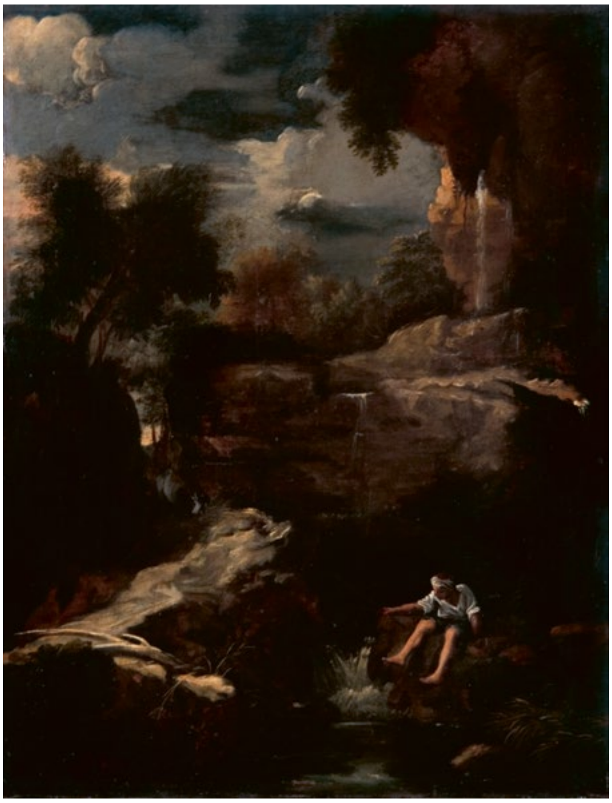
inv. no. ЗСУ-28

Outdated relining. The painted layer is well preserved.

The painting was first registered in List 5, under serial number 42, labelled as the work by Pier Francesco Mola.

The painting was stolen on January 8, 2006, from the exhibition at the Foreign Art Collection and has not yet been found.

Dr Ilić acquired this painting for his collection as a work of P. F. Mola, possibly from Pavle Beljanski. It is quite reasonable to assume that this is the more



Cat. 26

valuable work by this artist, from the time when he returned to Rome from Emilia clearly influenced by Bolognese Classicism, especially the lyrical landscapes of Francesco Albani and quite noticeable Venetian influences. Elaborately and freely executed, this small-sized painting, unfortunately, stolen in 2006, represents a fine example of the genre painting, which 17th-century painters increasingly accepted. In the manner of execution, interesting comparisons for the Novi Sad painting can be found in the paintings: “Hermes and Argus”, “Landscape with Saint Bruno” and “Landscape with Two Carthusian Monks” from The Sir Denis Mahon Collection in London (Finaldi et al. 1998: 122-25, n. 55-57).

Cf. Finaldi et al. 1998: 122-125, n. 55-57.

Pieter Mulier the Younger aka Il Cavalier Tempesta

(Haarlem 1637 – Milan 1701)

After studying in his native Holland, in 1656 he departed to Italy where he worked in Rome until 1668 collaborating with the French painter Gaspard Dughet receiving his Classicist influences. At the end of the seventies, he moved to Genoa, then to Lombardy and Modena. He gradually forms his style based on the influences and ideas he had adopted collaborating with painters from these areas. His sojourn in Venice (1688-1690) was especially significant. His method influenced Marco Ricci and other late 18th-century landscapers who were painting in Venice surrounding. His landscapes feature almost theatrical effects, especially in the depictions of storms (hence the nickname “Tempesta”), sky and clouds (Milano 1989: 5).

27. THE STIGMATIZATION OF ST. FRANCIS

oil on canvas; 98 x 145 cm

inv. no. ЗСУ-1

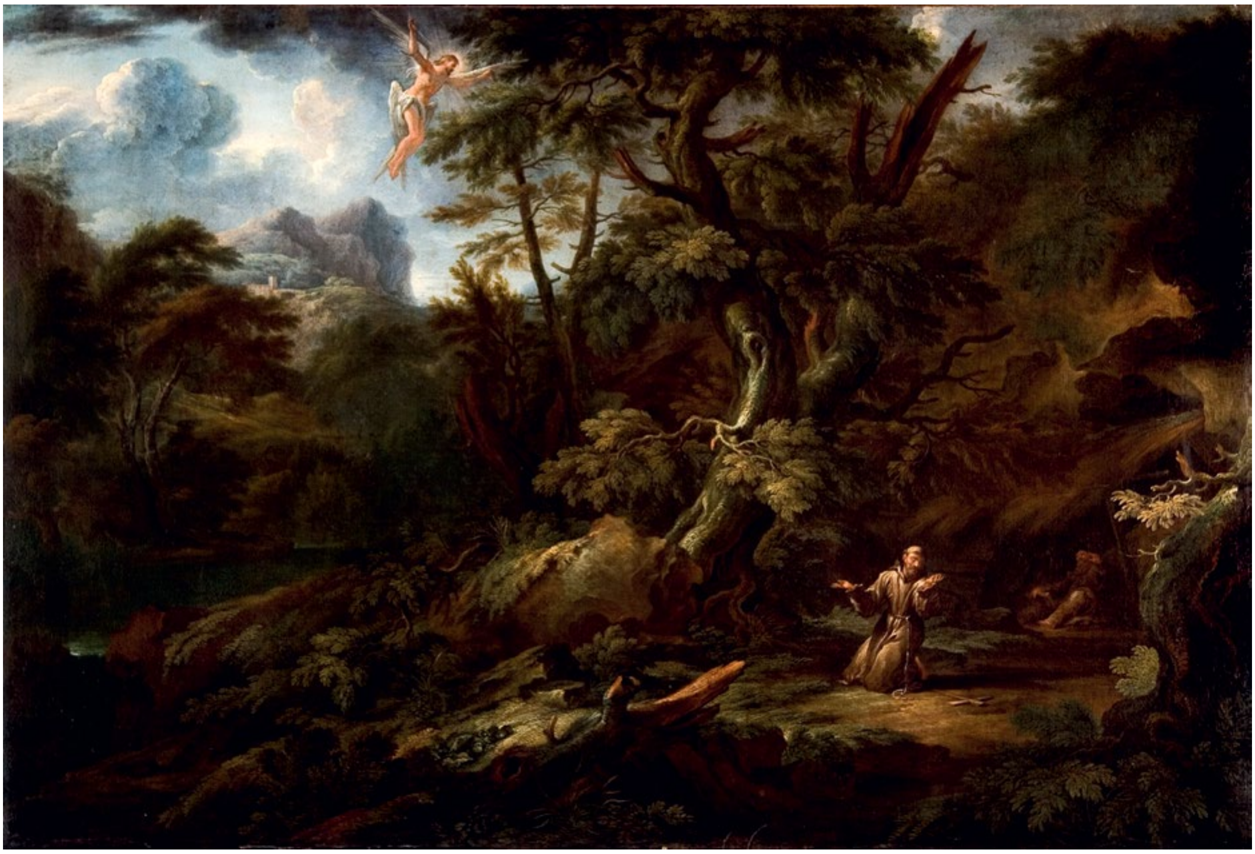
Outdated relining. The painted layer is very well preserved and has occasional retouches. The coatings were removed in 1968.

Ilić bought the painting in 1954 from the widow of Jevrem Simić, a pre-war representative of the Kingdom of Yugoslavia in the Vatican.

The painting was first registered in List 5, under serial number 32, labelled as the work by P. M. Tempesta.

Gamulin’s attribution of this painting from Ilić’s collection to Tempesta (Gamulin 1964: 150-151) is justified by the presence of characteristic elements present in his works “Landscape” from Munich or “Twilight” and “Rock with Fortress” both from Brera in Milan. The moment he saw the artwork, the figure of Christ was coated as well as the smaller portions around the head of St. Francis. After their removal in 1968, the content of the painting regained its full meaning. The work belongs to the mature period of Mulier’s oeuvre and the influences of bright and calm French Classicism, which Tempesta adopted during his sojourn in Rome, are no longer visible. In contrast, the painting from the Collection features abundant use of thicker paint in the rendering of landscape details and small human figures, executed with quick and nervous brushstrokes. Tempesta undoubtedly took on this method at the end of the 1670s, especially during his stay in Genoa, Lombardy and Venice.

Bibl. Gamulin 1964: 150-151.



Cat. 27

Unknown painter from Emilia, the first half of the 17th century

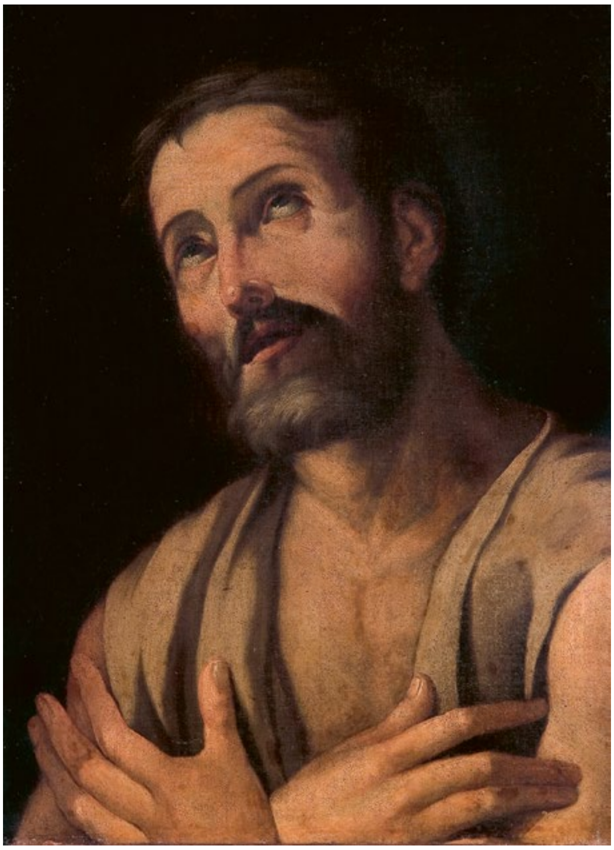
28. A PRAYING SAINT

oil on canvas; 51.5 x 37.5 cm

inv. no. ЗСУ-99

Outdated relining. The painted layer is relatively well preserved with a lot of retouching.

The painting was first registered in List 1, under serial number 19, labelled as the work by Guido Reni or his students.



Cat. 28

The iconographic features, listed in the documentation as the work by Guido Reni or his school, have many parallels with the typical paintings of the greatest master of Classicism in Bologna, especially in the works after the stay in Rome; for example. "Pala della Peste" (1630) from the Pinacoteca Nazionale in Bologna, "Ecce homo" from Detroit or "St. Francis in a Prayer" from the Kansas City Museum. Although the processing and positioning of the saint's face on the Novi Sad painting are very close to the painting topos of this artist, its stylistic features do not fully correspond to the work of Guido Reni. The considerable artistic value of this work suggests that it is not a repetition or a copy based on the master's known prototypes, but the work of an educated follower of so far unknown origin.

Unknown Veneto-Emilia painter from the first half of the 17th century

29. SACRIFICE OF ISAAC

oil on canvas; 55 x 105 cm

inv. no. ЗСУ-75

Relined, a lot of outdated retouches. The cleaning and conservation were done by Rista Ćinkulov in 1975.

The painting was first registered in List 2, under serial number 24, labelled as the work by Andrea Meldolla Schiavone.

The painting without special artistic qualities, attributed to Andrea Schiavone, belongs to a later period and possesses connections with Late Mannerism. Although, due to the presence of frequently repeated stylistic and iconographic features, it is not easy to determine the origin and the true location where this artwork was made, nevertheless, some features regarding the colouristic process and the method of characters placement point to the Veneto-Emilian artist, from the first decades of the 17th century, who works according to the models and prototypes of Late Mannerism.

Matteo Ghidoni, aka Matteo de'Pitocchi (?)

(Padua (?), c. 1626 – 1689)

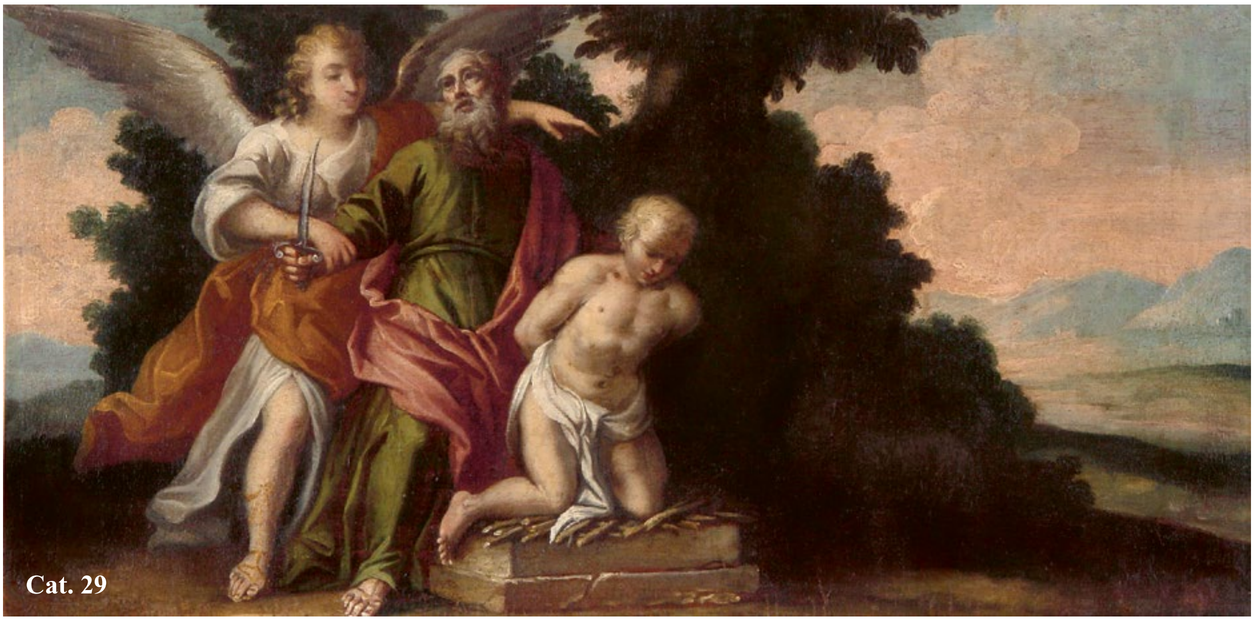
There are no confirmed sources regarding the Ghidoni's education; he was probably of Paduan origin and was named M. de' Pitocchi because of his numerous representations of the poor people and beggars depicted in the meadows or inns. This painting genre, poorly appreciated in 17th-century Paduan painting, is especially represented in the painting of nearby Venice, especially in the works of Monsu Bernardo. Ghidoni works a lot for private clients and that is why his paintings are frequently mentioned in the old collections of Venice, Padua or Rovigo. Rare but interesting allegorical and religious works also appear in his work. From 1652 until his death, he worked for the Basilica of St. Anthony in Padua and other churches in the same city and Rovigo. In addition to the emphasized tenebroso Realism, a strong Late Mannerist influence is also present in his paintings, while Ghidoni's interest in light-dark effects partially coincides with the fine art of Venice, especially the works of Mazzoni, Fetti, but mostly Langetti (Milan 1989: 760-761).

30. CONCERT IN THE MEADOW

oil on panel; 62 x 86 cm

inv. no. ЗСУ-84

The board is partially inlaid; the painted layer is relatively well preserved with outdated retouches. The cleaning and conservation were done by Rista Ćinkulov in 1973.



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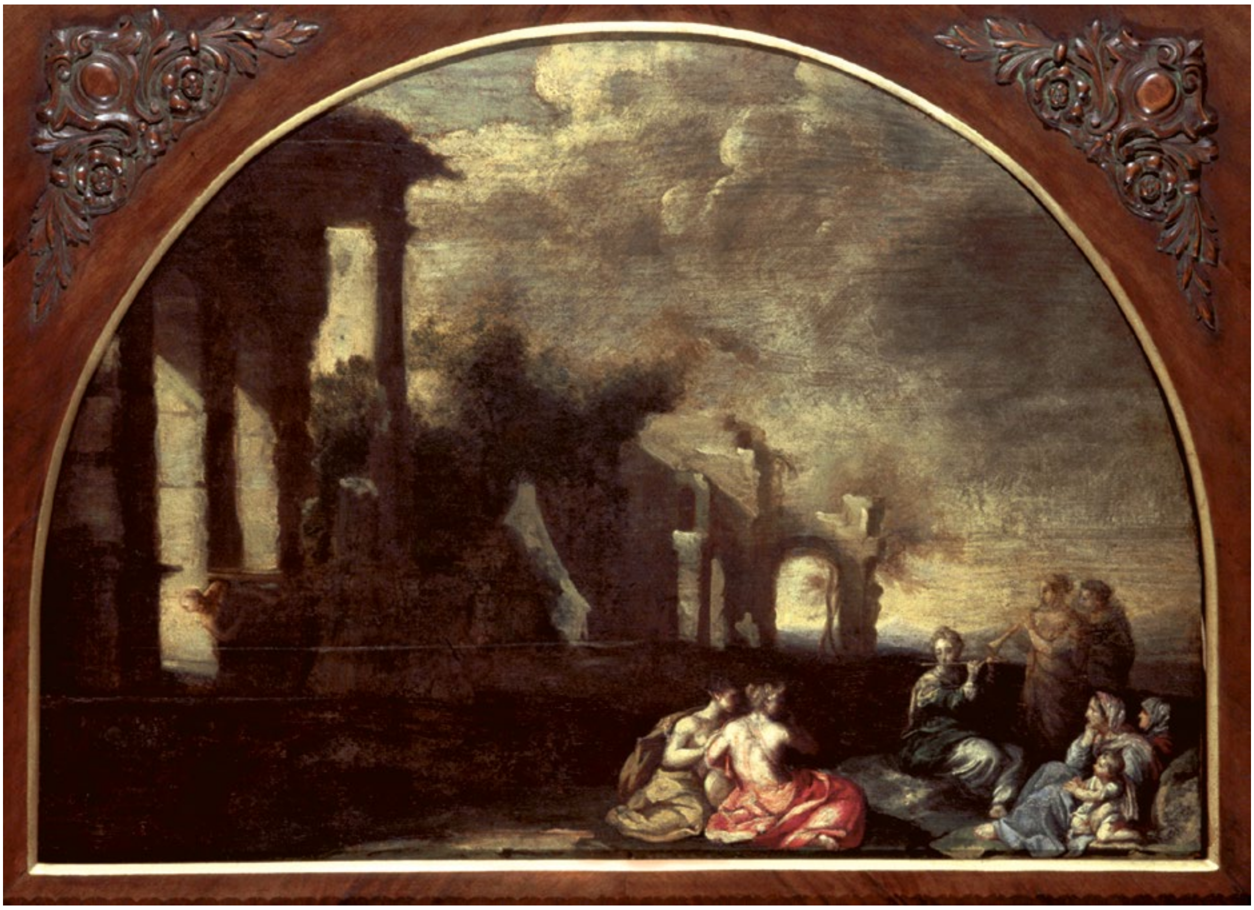


Cat. 30

Dr Ilić acquired the painting from a Jewish family around 1948.
The painting was first registered in List 2, under serial number 13, labelled as the work by Nicolas Poussin or his school.

Some features of this painting – possibly once a part of a wall covering or serving as supra-porta – point to the influence of Roman Classicism, which is probably the reason why Ilić attributed this work to Nicolas Poussin. This attribution is not acceptable, while on the other hand, the typical artistic features of the Novi Sad painting link this work to Matteo Ghidoni from Padua in the method that is present in the identified works by this painter and are noticeable in the depiction of an open landscape, nuanced towards the horizon by closed theatrical architectural backdrops of dark tones. In other Ghidoni's work, prominent human figures meet in front of dense and bituminous backgrounds with unexpected chromatic and light effects. The strokes and the style point to the autographical work by this artist who particularly valued the tenebroso manner and was influenced by the contemporary Venetian art of Fetti and Mazzoni.

Sebastiano Ricci

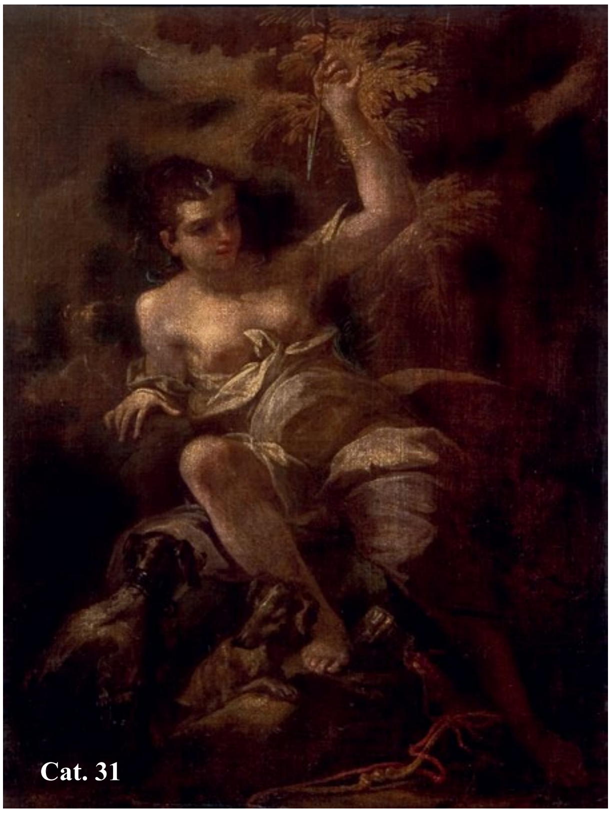
(Belluno 1650/59 – Venice 1734)

From the very beginning, he combined Veronese and Carracci traditions and promoted a fresh way of painting filled with theatrical effects. He stayed in Bologna in 1681 where he may have worked in Dal Sole's art workshop and encountered Cignani. From 1680 to 1684, he worked for Parma with paintings filled with dramatic light-dark effects. He worked in central Italy, and in 1688 in Rome, he became acquainted with the painting of P. da Cortona. Via Milan and Venice, he departed to Vienna, England and Paris. He returned to Venice where he worked intensively and sent paintings to Turin, Rome and Bergamo. His prolific oeuvre and pleasing method of painting later had a great influence, especially on Venetian painting of the 18th century (Milano 1990: 851-852).

31. DIANA AND THE HOUNDS

oil on canvas; 65 x 49 cm
inv. no. ЗСУ-87
Outdated relining. Over its entire surface, the painted layer is significantly worn away.
There is a Wilhelm Suida expertise for the painting on the back of the photograph of the painting from 1936.
The records first mention this painting in List 1, under serial number 1, labelled as the work by Sebastiano Ricci.

During his sojourn in Belgrade and Novi Sad (published in the newspaper "Dan" on May 22, 1936), Wilhelm Suida attributed this painting to Sebastiano Ricci. Despite the damage caused by unprofessional cleaning (the top layers of paint are worn away), some features in the painting process point to Ricci. Regarding the composition and iconographic details, despite its dimmed appearance, it can be seen that it is the work of an educated master. The setting and processing of Diana's face from the Novi Sad painting can often be found in Ricci's artworks that depict mythological content as well as freely painted hounds in the lower part of the painting. Although the artistic qualities of the painting from the Collection can only be partially presumed, based on the easily visible details, Suida's attribution to S. Ricci, or his circle, can be accepted.


Cat. 31

Alessandro Magnasco aka Il Lissandrino (Genoa 1667 – 1749) and Clemente Spera(active until 1730)

During his studies in Milan, Magnasco adopted the manner of the 17th-century Lombardian painting and became a representative of a special kind of genre in which the execution of landscapes and architectural staffage – usually the work of specialized painters – represents only a background for the depiction of extensive scenes, usually filled with small human figures and related to everyday life. A special feature of his painting process is the presence of light and quick strokes that create the character of a sketch. Magnasco collaborated with several landscapers, primarily with C. Spera – the creator of extraordinary staffages in Novi Sad paintings – then, A. F. Peruzzini and M. Ricci. In Milan in 1694, he met Sebastiano Ricci with whom he worked in Florence until 1710 when he returned to his hometown of Genoa.

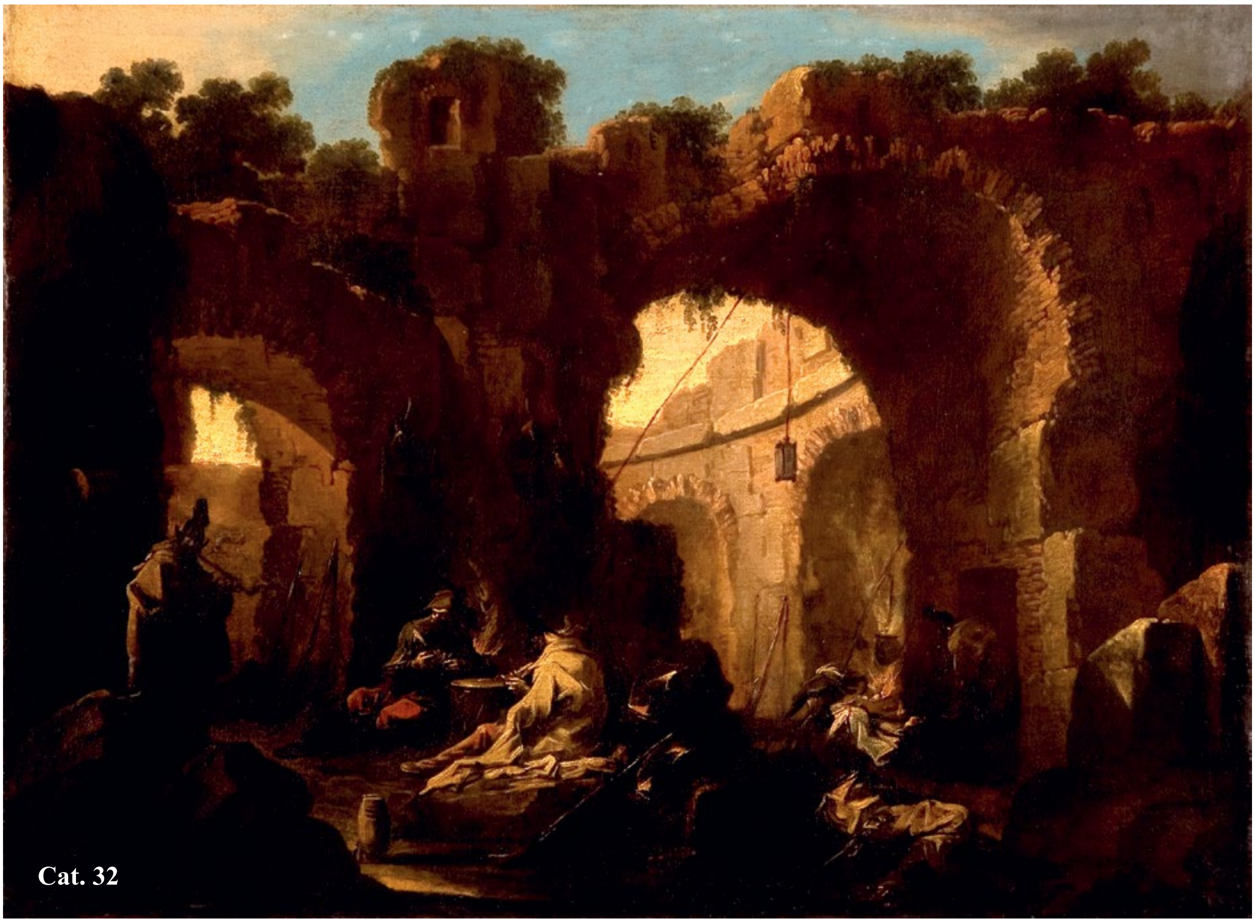
32. SOLDIERS IN THE RUINS

oil on canvas; 74 x 100 cm
inv. no. ЗСУ-4
The most recent restoration and conservation were carried out by Branka Janković Knežević in 2012.
The painting was first registered in List 5, under serial number 25, labelled as the work by Alessandro Magnasco.

33. SOLDIERS RESTING

oil on canvas; 73 x 99 cm
inv. no. ЗСУ-6
The most recent restoration and conservation were carried out by Branka Janković Knežević in 2011.
The painting was first registered in List 6, under serial number 61, labelled as the work by A. Magnasco.

According to the data from the old records, it is unfortunately not entirely clear whether Dr Ilić acquired both paintings, which are apparently counterparts, at the same time. Small differences in dimensions are most likely the result of the outdated relining. One of them was exhibited in 1960 in Coventry (Coventry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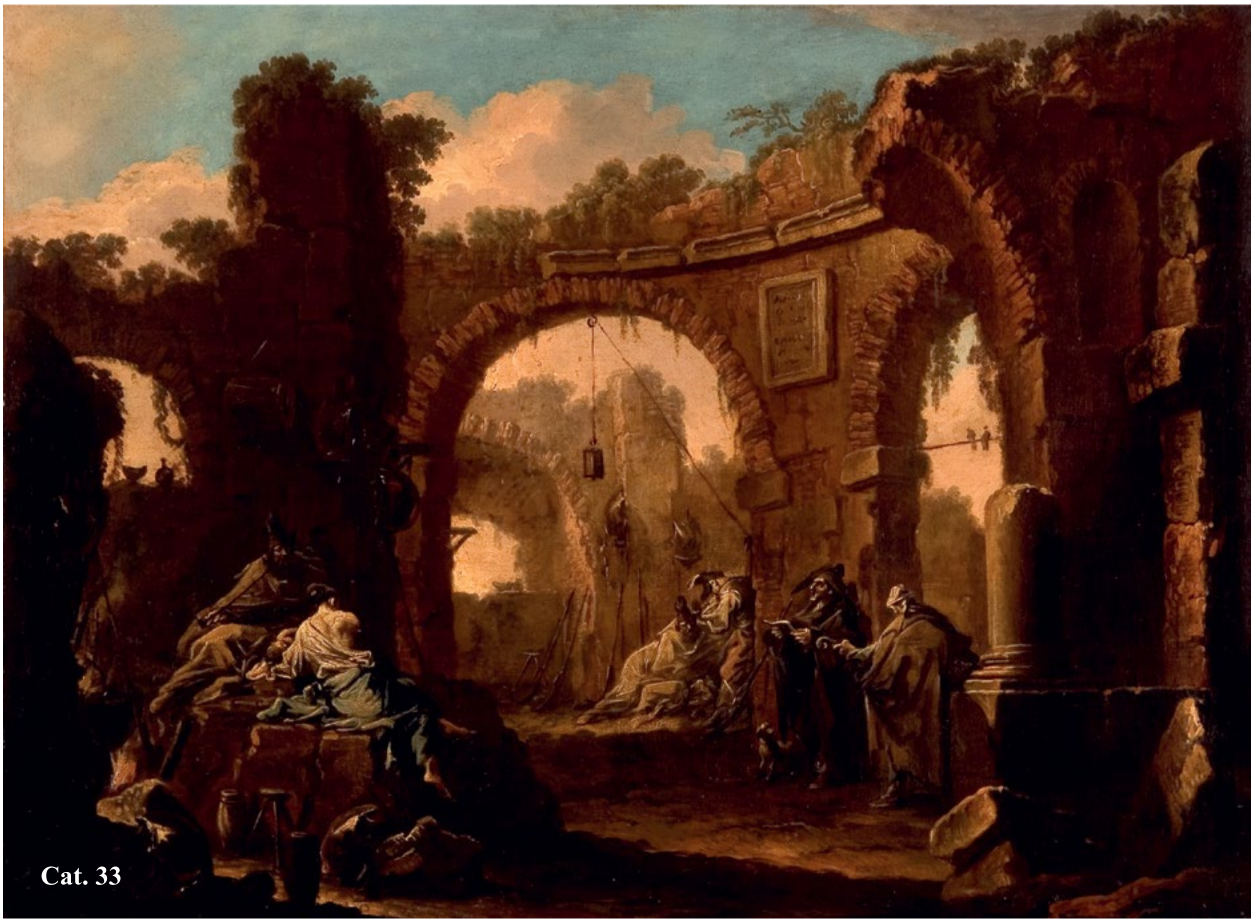

Cat. 33

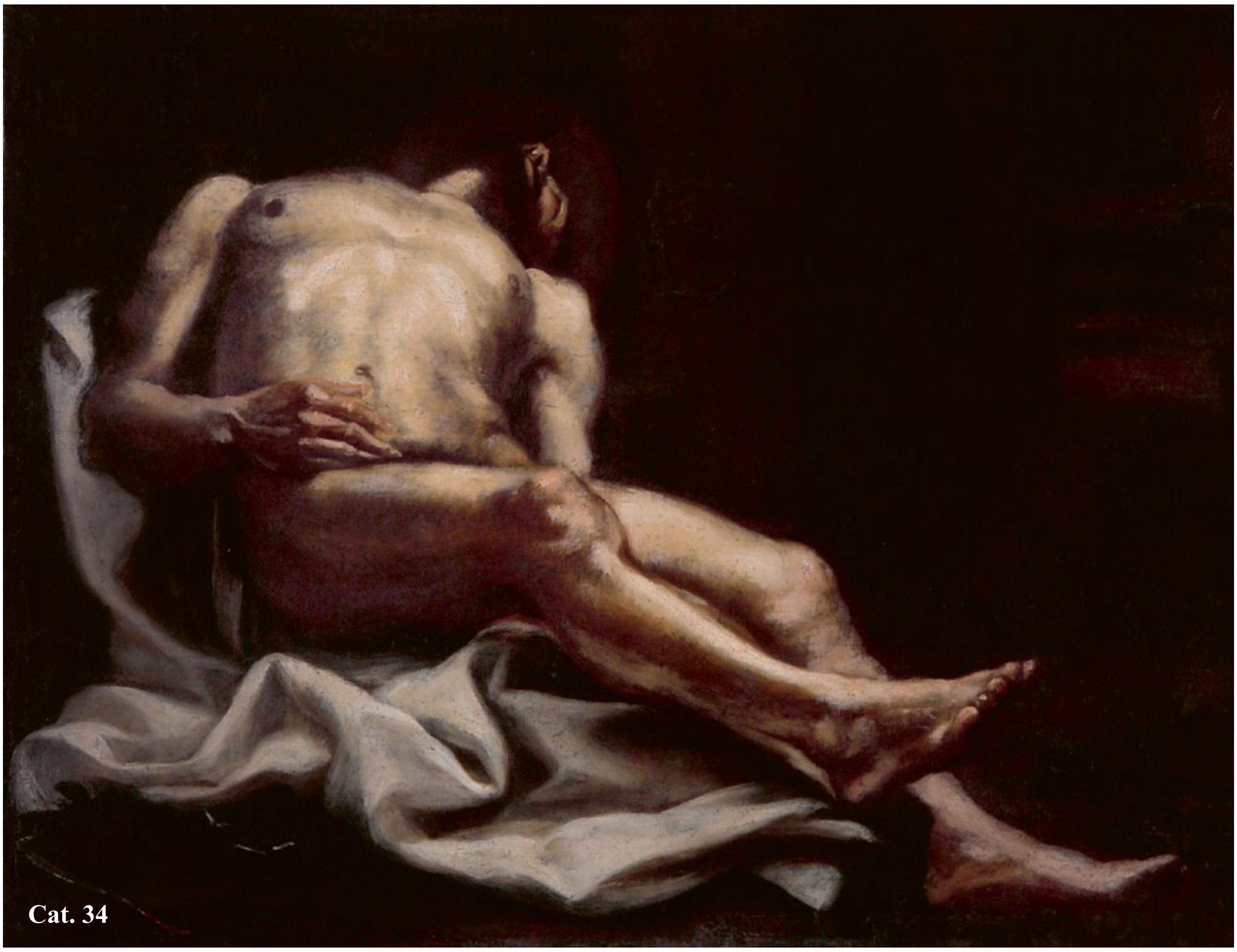
1960: n. 23) while the first was published by Radmila Mihajlović (1959: 279-288), then G. Gamulin (1962: 64-69, figs. 1, 2, 5; 1964: 163-164). Both authors agree that the paintings are among the best works belonging to the mature period of Magnasco's art in collaboration with C. Spera, more precisely at the time of the master's return from Florence to Milan. Compared to the already-known works from the same period, such as "Soldiers Playing Chess" from the National Gallery in Prague or the examples of similar content from the Cerruti Collection in Rome, the paintings from Novi Sad stand out for their developed theme and clear composition, with skilfully combined small figures in an elaborate architectural background.

Bibl. Михајловић 1959: 279-288, Fig. 2; Coventry 1960: cat. no. 23; Gamulin 1962: 64-69, figs. 1, 2, 5; Gamulin 1964: 163-164.

Pier Francesco Mazzucchelli aka Il Morazzone - attribution

(Morazzone/Lombardy 1573 – before 1620)

One of the most interesting representatives of the early 17th-century Lombardian painting is Morazzone, who created his first recorded work in 1598. At the end of the 16th century, he stayed in Rome, where, according to the testimony of the famous Roman historian Baglione, he studied old and new art, took part in academic conferences and created paintings which feature the influences of the Mannerists Salimbeni and Casolani, who at that time actively worked on the important orders in the papal city. In the first years of the 17th century, Morazzone mainly worked for clients from Lombardy. His later works are influenced by G. Ferrari and Cerano as well as contemporary painters from Veneto. A special characteristic of Morazzone's works is the emphasized lighting effects and special interest in the placement of human figures in space – resembling



Cat. 34

real theatre backdrops – modelled after the works of Cambiaso and Antonio Campi (Milan 1973: 44).

34. THE DEAD CHRIST

oil on canvas; 72 x 95 cm
inv. no. ЗСУ-22
Relined. The painted layer is well preserved. The cleaning and conservation were done by Rista Ćinkulov in 1974.
The painting was first registered in List 5, under serial number 31, labelled as the work by A. Magnasco.

Based on assumed similarities with "large figures" attributed to Magnasco (Giolli 1929; Papini 1938; Pospisil 1944: 44; Geiger 1949: 16), G. Gamulin (1962: 64-70) attributed this painting to the mature works by this master, in the period from the end of his sojourn in Florence until his return to Milan, justifying the difference in the processing of large and widely illuminated broken forms on the large figure compared to the treatment of small figures in the master's previous paintings as a logical consequence when executing different themes. Although the relations of this work with the 17th century Lombardian painting are quite acceptable (Cf. Milan 1985), it would not be possible to attribute it to Magnasco. Among the probable assumptions, the most acceptable are the similarities of this canvas with the works of Morazzone whose undoubted authorship is recognizable in the luminist procedure and the positioning of the human body. The closest comparisons can be found in his works with similar content, such as "The Dead Christ" from the City Museum in Varese (Milan 1985: 49, n. 109, fig. 363).

Bibl. Gamulin 1962: 64-70; Gamulin 1964: 161-162.
Cf. Giolli 1929; Papini 1938; Pospisil 1944: 44; Geiger 1949: 16; Milan 1973, 44 segg; Milan 1985: 49, n. 109, fig. 363.

Felice Boselli

(Piacenza 1650 – Parma 1732)

After studying with Giuseppe Nuvolone from 1665 to 1669, Boselli moved to Parma attracted by the patronage of the noble families Sanvitale and Lupi. He rarely depicted historical and figural themes i.e. the genre composition modelled after Monsu Bernardo. His art is specially related to the execution of still lifes with depictions of game and kitchen interiors. The painting of the Lombardian masters, Vincenzo Campi and Baschenis, left a strong influence on him. The basis for his rich oeuvre is two series of oval paintings for Rocca di Soragna (1699-1708) and the signed canvas "The Game" (1730) from the Campora Collection in Modena. Although his numerous "still lifes" do not possess the same artistic quality, Boselli holds his prominent place in the contemporary painting of northern Italy (Milan 1989: 650).

35. STILL LIFE WITH AN OWL

oil on canvas; 150 x 120 cm

inv. no. ЗСУ-30

Relined. The painted layer is well preserved. In the upper parts, there is a large retouch on the mechanical damage. The cleaning and conservation were done by Rista Ćinkulov in 1974.

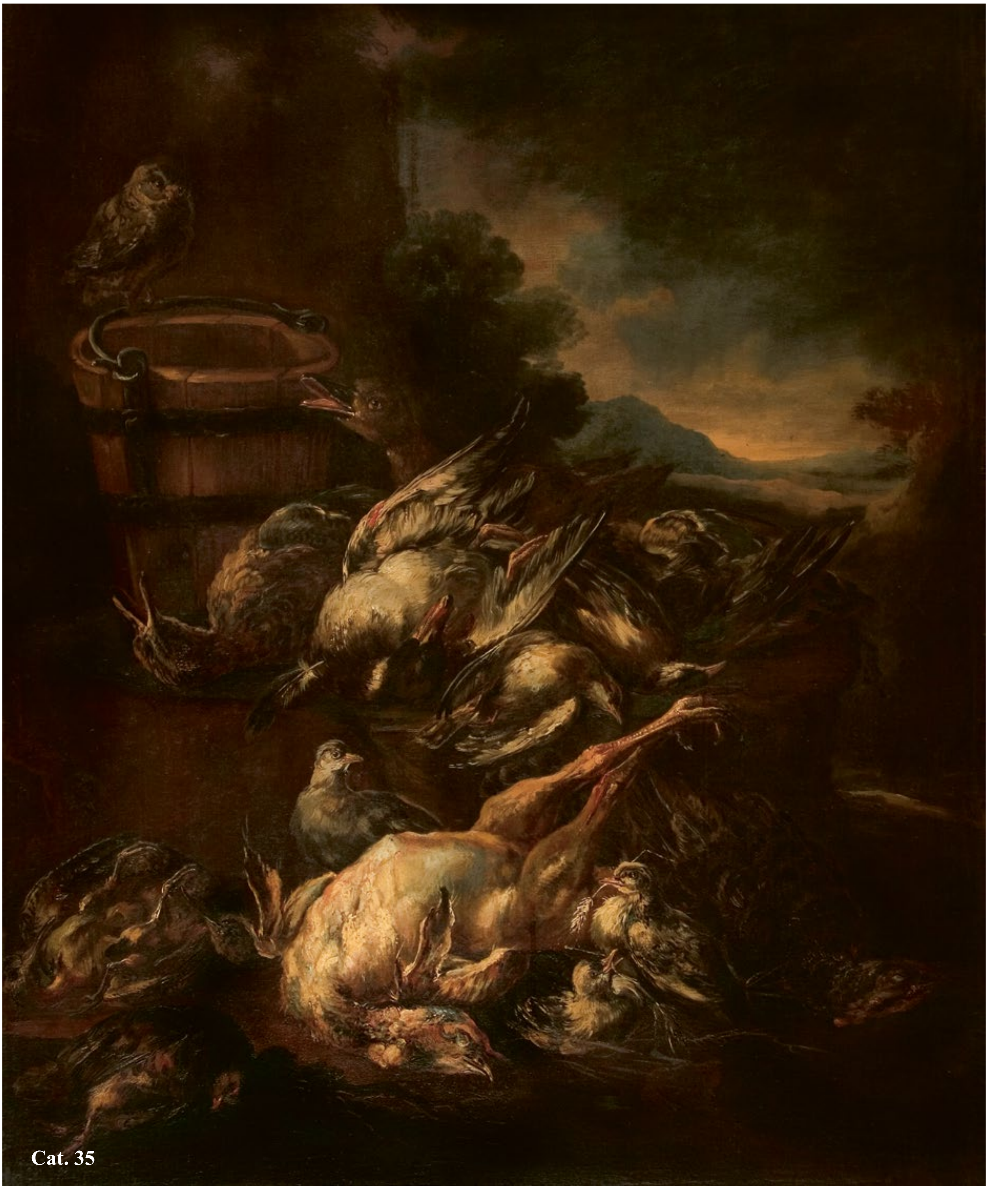
Ilić acquired the painting from the Milojević family, a former royal representative in the Netherlands and Austria.

The painting was first registered in List 5, under serial number 30, labelled as the work by Johann Georg de Hamilton (1672-1737).

Even L. Janković (1969: 23, cat. 15) rightfully suspected the old attribution of this painting to Johann Georg de Hamilton because, except for the theme, it has no other similarities with the polished and modern works belonging to the painters from the Hamilton family. During his visit to Novi Sad in 2002, Pierre Rosenberg gave explicit verbal attributes of this work to Boselli. The typical content, especially the technique, the painter's handwriting and the artistic values of this painting can easily be found in Boselli's still lifes with the game, especially from the mature phase of his work, between 1710 and 1730, when his recognizable 1690 style (see examples in Arisi 1973: 168, fig. 162; 184, fig. 227) was gradually replaced by a more energetic stroke and pastose layers of paint. In the painting from the Collection, his new and free method is visible in the almost naturalistic rendering of the represented animals and plants (Arisi 1973: 240, fig. 394; 261-262, fig. 461; fig. 489).

Bibl. Janković 1969: 23.

Cf. Arisi 1973: 240, fig. 394; 261-262, fig. 461; fig. 489.



Cat. 35

Unknown Italian painter, 17th-18th centuries

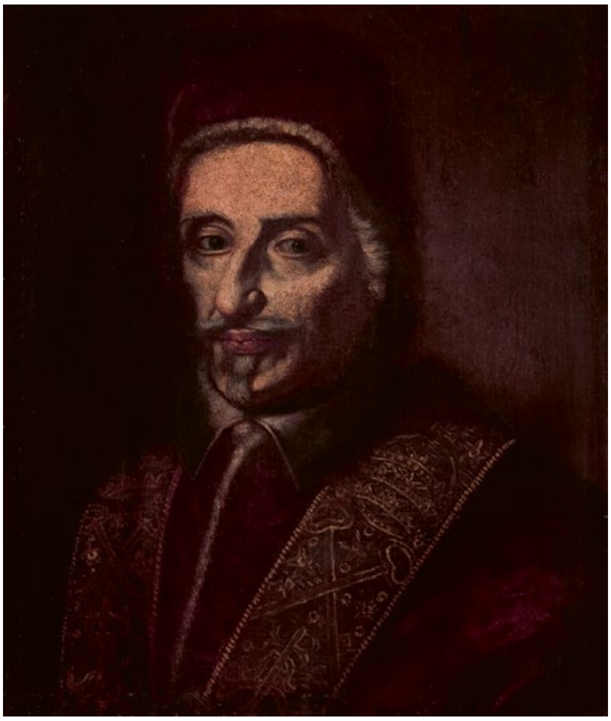
36. PORTRAIT OF THE POPE (INNOCENT XI?)

oil on canvas; 57 x 47.5 cm
inv. no. ЗСУ-128

Outdated relining. The painted layer is significantly worn away on the entire surface of the painting.
The painting was first registered in List 2, under serial number 48, without a labelled artist.

The assumption, as stated in the documentation, that it is a portrait of a cardinal is not correct, because the representation of the tiara and keys on the table undoubtedly determine this portrait as papal. Interest in papal portraits on prints, made without special artistic qualities, was particularly common in the 17th century as a consequence of the Counter-Reformation. The person depicted in the portrait from the Collection is not easy to recognize, but in terms of physiognomy and facial features, he has the most similarities with the figure of Innocent XI, the Pope from 1676. According to analogous versions (the example from the Civic Museum in Padua; Mancini 1997: 495, n. 733), there is a possibility that it is a later version of this Pope's portrait.

Cf. Mancini 1997: 495, n. 733.



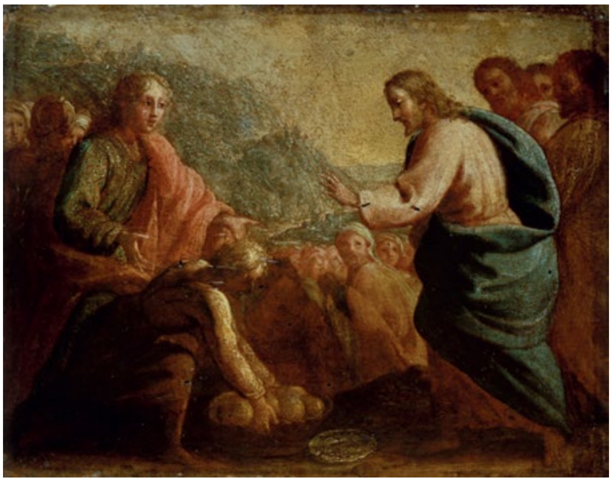
Cat. 36

Unknown painter from Parma (?), the first half of the 17th century

37. FEEDING THE MULTITUDE

oil on panel; 27 x 34 cm
inv. no. ЗСУ-72
Unconsolidated wood, on a relatively well-preserved painted layer, horizontal craquelures.
The painting was first registered in List 2, under serial number 10, labelled as the work by an unknown master.

A decent execution of this small-sized painting points to Mannerist influences. Parmigianino's influences are clearly noticeable in the free colouristic process and the way the female figure is depicted on the left side while the representations of certain figures in the background point to Late Mannerism. It could be assumed that the painter of this miniature artwork, created under the influence of the painting traditions in Parma from the second half of the 16th century, and that he was familiar, most likely through prints, with the achievements of Venetian masters belonging to Late Mannerism.



Cat. 37

Pietro della Vecchia (?)

(Vicenza (?) 1603 – Venice 1678)

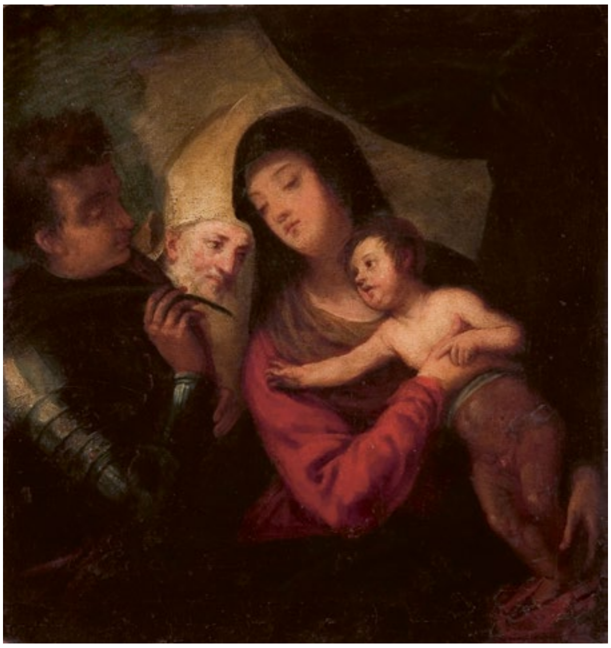
Studying at Padovanino, Pietro mastered his academic traditionalism late. His artistic expression was formed under the strong influence of 16th-century painting, especially Tintoretto, then Caravaggio and the Realism of Saraceni and Le Clerc. From 1629 to 1640, Pietro was recorded in the “fraglia” of Venetian painters and was married to the daughter of the Classicist Regnier. Later, he worked in San Casciano in Tuscany. He was a painter, restorer and connoisseur of old art. In the 1530s, the influence of Strozzi – visible in the expressions of the depicted faces and the use of red on them – and his father-in-law Regnier, with whom he later collaborated, is noticeable in his works. Pietro's late works, where human figures seldom appear, feature the use of broad and brightly coloured strokes and the presence of almost grotesque physiognomies. In the 1950s, he cooperated with representatives of Catholic reform in Rome. From 1640 until 1674, he worked on the preparation of cardboard for the execution of new mosaics in the church of San Marco in Venice (Milano 1989: 720).

38. VIRGIN MARY WITH CHRIST, SAINT GEORGE AND SAINT NICHOLAS

oil on panel; 33 x 34.5 cm
inv. no. ЗСУ-88

The very worn-away and wormholed wooden base is part of a medieval panel with a chalk base and gild. Under the current oil-painted layer, there are the contours of figures with ornamented clothes and halos.
On the back, there is an inscription on a note (probably written later).
The painting was first registered in List 3, under serial number 6, labelled as the work by the 15th-century unknown Italian master.

The painting that Dr Ilić attributed to the 15th-century unknown Italian master, in addition to imitating older Renaissance models, has clear features of the 17th-century Venetian painting, especially the works of Pietro della Vecchia. The painting was done on an old board, over a layer painted with tempera from the 14-15th centuries. The X-ray, which does not clearly show the degree of damage, shows the remains of hallmarked and gilded halos and ornamented clothing. If it is known that this painter did restorations and was a connoisseur of old art, it is an interesting assumption that he, using an older base for a new painting, did not recognize the value of the old one. Pietro's painting from the Collection has certain details typical of his art – the colourism, the figure of the infant Christ, the Virgin's robes – which point to the possibility that it actually is his work, probably from his youth. Close parallels can be seen in Pietro's painting "Francis Borgia Admitting to the Jesuit Order" (Milan 2001: 621).



Cat. 38

Cf. Aikema 1990; Milan 2001: 621.

Francesco Albani

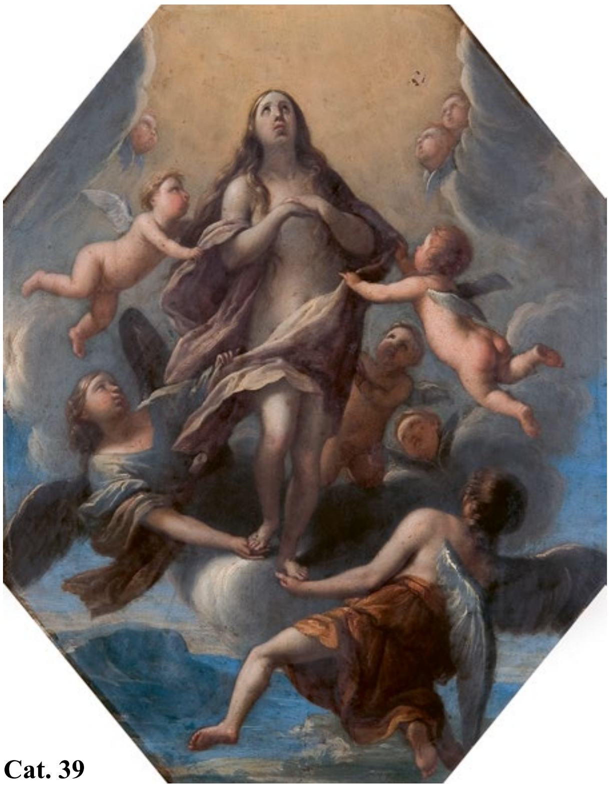
(Bologna 1578 – 1660)

After studying with Calvaert around 1595, Albani, together with Guido Reni, enrolled at the Incamminati Academy. He is mentioned, along with Bartolomeo Cesi, among the painters who did the frescoes in the Palazzo Fava. His early interest in Raphaelian Classicism, tempered by the use of the warm Venetian luminist process, is linked to the work of Domenichino and Annibale Caracci with whom he moved to Rome in 1601. He participated in the cycle of frescoes and also created landscapes often competing with other Classicist Bolognese painters. In addition to other works, between 1617 and 1621, he completed the mythological "Story of Venus and Diana", today in the Borghese Gallery in Rome where he showed a tendency towards softer naturalistic forms, permanently retaining this manner. After another stay in Rome (1623-1625), he returned forever to Bologna where, in 1633, among other things, he painted the "Annunciation" for the church of San Bartolomeo. Although he always used a decent technique, in the last stage of his creativity, Albani does not enrich his technique and his artistic expression (Milan 2001: 608).

39. THE ASSUMPTION OF SAINT MARY MAGDALENE

oil on copper; 41.5 x 33 cm
inv. no. ЗСУ-113

The restoration and conservation were carried out by Branka Janković Knežević in 2010.
Dr Ilić acquired the painting before 1941 from the lawyer Sekulić in Novi Sad, and he had bought it from an officer who had brought the painting from northern Italy after the First World War.
The painting was first registered in List 1, under serial number 2, labelled as the work by Guido Reni.



Cat. 39

Although the old lists show this painting, which belongs entirely to the Bolognese 17th-century Classicism, was attributed to Guido Reni, in terms of its artistic quality, it belongs to the work of another master – also linked to the early progress of the Caracci Academy – Francesco Albani. This assumption is confirmed by the parallels in the technique and method of working: the possible comparisons with paintings that are autographical this master can be related to the coherent way of painting, the processing and form of the shapes, the deep landscape that partly appears on the lower part of the painting, as well as the freedom of strokes when portraying draperies and figures. The closest examples are the "The Heavenly and Earthly Trinities" from the Brera Pinacoteca in Milan (Giudici 1991: 134-136), "Madonna with St. Sebastian and St. Roch" from the parish church in the small town of San Giovanni in Persiceto near Bologna (Puglisi 1999) and the famous "Annunciation" from the church of San Bartolomeo also in Bologna.

cf.: Guidici 1991: 134- 136; Puglisi 1999.

Unknown Roman painter influenced by Mario Nuzzi aka M. de' Fiori (?), 17th century

40. VASE WITH FLOWERS

oil on canvas; 100 x 76 cm

inv. no. ЗСУ-49

The restoration and conservation were carried out by Branka Janković Knežević in 2009.

The painting was acquired by Dr Ilić in 1953, in Belgrade from Zora Bajer, the daughter of Kosta Horstig (the adjutant of King Milan Obrenović).

The painting was first registered in List 2, under serial number 18, labelled as the work by an unknown master.

Gamulin (1960: 47) attributed the painting to Jan van Huysum, but L. Janković (1969: 25-26) expressed doubts about this attribution and assumed that this painting could have been done by a Flemish painter who was staying in Italy at that time, which M. L. Hairs also confirmed in her letter (dated March 12, 1969) from Liège. Although it is not easy to recognize the true creator of this artwork, which was made in Italy, the stylistic features and the method of painting point to the oeuvre of Mario Nuzzi, also known as Mario de Fiori, one of the most important Roman representatives of this genre in the 17th century. The Novi Sad painting is close to his works in terms of the accurate and faithful depiction of flowers, especially in the way of painting using quick strokes, then the processing of colouristic depths; from bright and intense to deep tones of blue, purple and green that fade into a neutral background. Although this painting cannot be attributed to this master due to its poor artistic value, by comparing already identified works of this painter (Milan 1989a: 728, figs. 887-892; 759-760), it is assumed that the Novi Sad painting was made in Rome under the strong Nuzzi's influence.

Bibl. Gamulin 1960: 47; Janković 1969: 25-26.

Cf. Milan 1989: 728, figs. 887-892; 759-760.

Unknown Lombardian painter, late 17th century

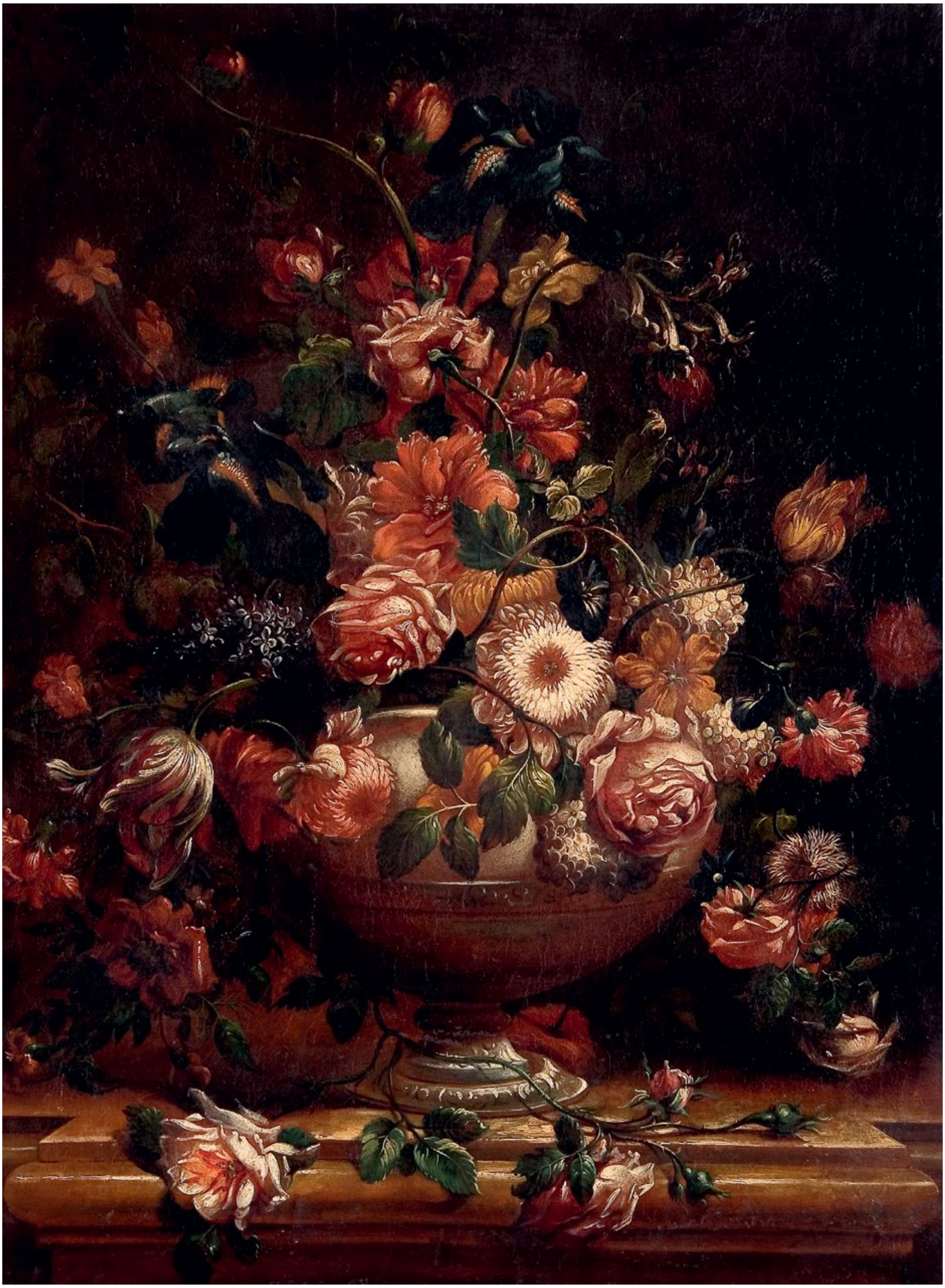
41. VIRGIN AND CHILD WITH AN APPLE

oil on canvas; 39.5 x 56 cm

inv. no. ЗСУ-104

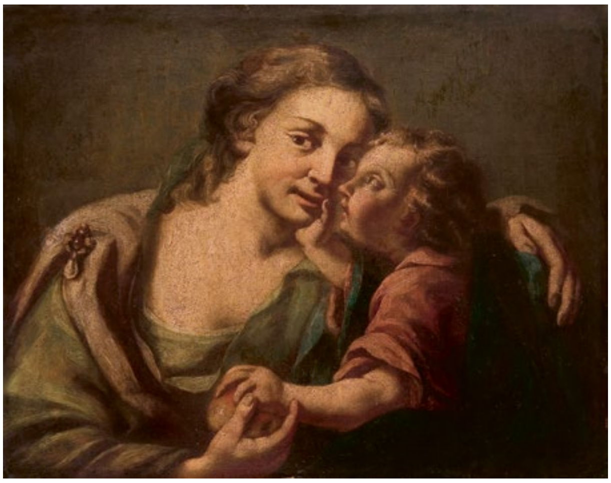
Outdated relining. The painted layer is very well preserved and has old retouches.

The painting was first registered in List 5, under serial number 2, labelled as the work by an unknown master.

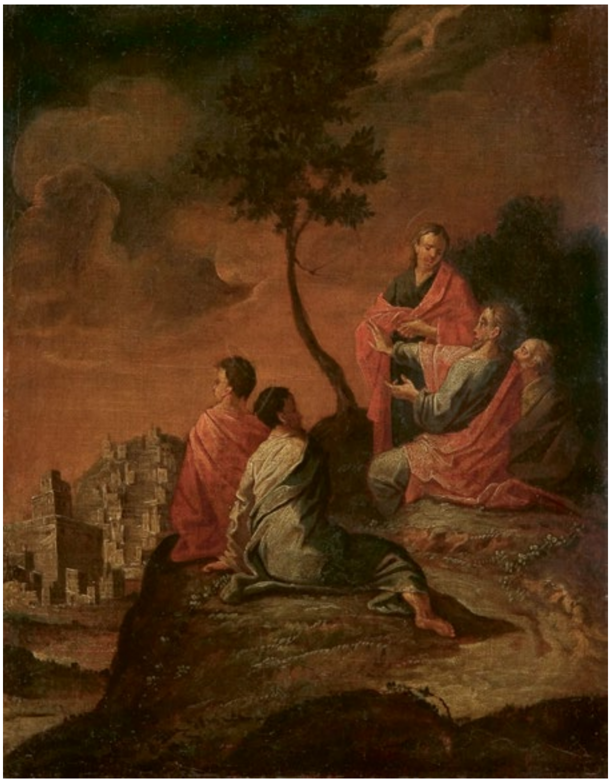


Cat. 40

The artistic quality of this painting can hardly be recognized due to the old coatings. In Ilić's old documentation, strangely enough, this painting is attributed to Boltraffio, a famous Lombardian 16th-century painter influenced by Leonardo (which is of course not acceptable). The painting belongs to a later period with elements of Lombardian painting from the end of the 17th and the beginning of the 18th centuries and a rather rough facture and no special artistic values.



Cat. 41



Cat. 42

Unknown Flemish (?) painter in Italy, 17th century

42. CHRIST WITH THE APOSTLES

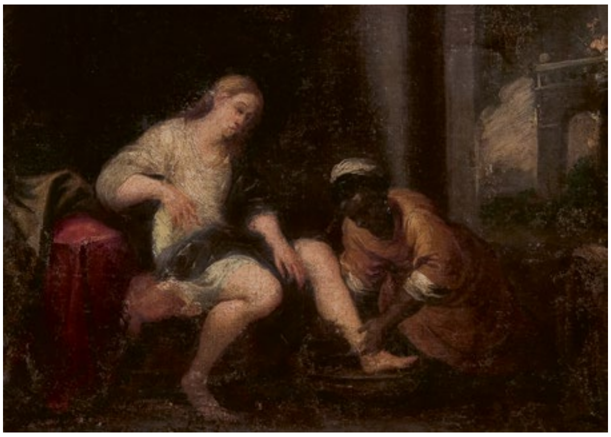
oil on canvas; 38.5 x 31 cm
inv.no. ЗСУ-100
Outdated relining. The painted layer is very well preserved.
The painting was first registered in List 1, under serial number 11, labelled as the work by T. D. Kračun, and in List 2, under serial number 42, labelled as the work by P. F. Mola.

Ilić's attributions to T. D. Kračun or P. F. Mola cannot be accepted. The painting is the work of a master with average artistic abilities and rather decent craftsmanship who most likely used print templates of Late Mannerist origin. For the placement of figures and staffage, he combined various models into one dynamic composition with intense colouristic accents. According to his painting style, especially the disciplined strokes used to evoke the grassy surfaces and the depiction of the city in the background, he can be linked to the approach we find in the works of the 17th-century northern masters in Italy who follow the external stylistic features and new themes, but in the way of execution, they remain tied to the technique learned at a young age.

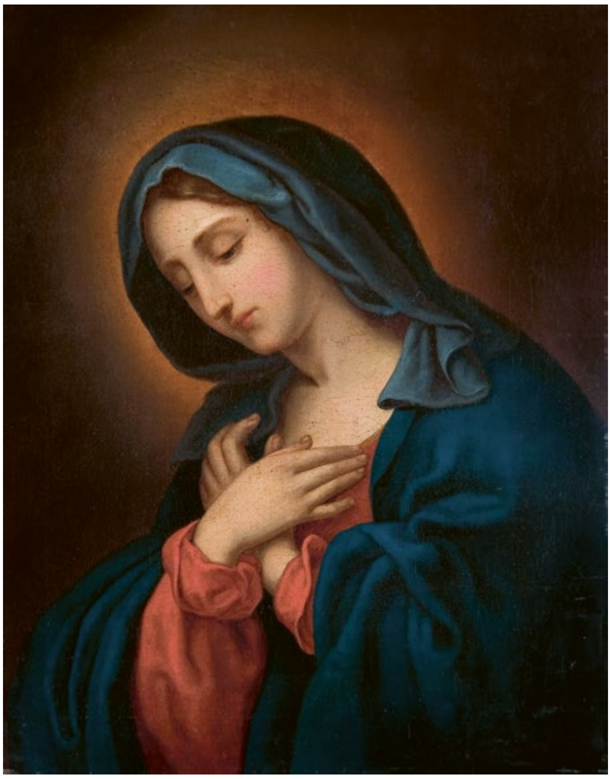
Unknown Veneto-Flemish painter belonging to the circle of Ludovico Pozzoserato, late 16th - early 17th centuries

43. DAVID AND BATHSHEBA

oil on canvas; 55 x 66 cm
inv. no. ЗСУ-137
Outdated relining. The painted layer is extremely damaged.
The painting was first registered in List 7, under serial number 103, labelled as the work by an unknown master.



Cat. 43



Cat. 44

Major damages and unprofessional cleaning make it impossible to appreciate the artistic qualities of this work even more. The stylistic features point to a more educated painter, belonging to the end of the 16th and beginning of the 17th centuries, who cherishes Veneto-Flemish traditions. Some features of the composition are reminiscent of Lambert Sustris, but even more of the work of Lodewijk Toeput from Antwerp, aka Pozzoserrato. This artist worked in Italy from the 1570s, first under the influence of the Roman Mannerists, and then, from 1582 until his death in Treviso in 1603/4, he imitated Veronese and Tintoretto.

Unknown Italian painter influenced by Carlo Dolci, 18th-19th centuries

44. VIRGIN OF PAIN (MATER DOLOROSA)

oil on canvas; 53 x 42.5 cm

inv. no. ЗСУ-123

Relined. The most recent restoration, done at the time of Dr Ilić, almost completely covered the old painted layer.

The painting was first registered in List 5, under serial number 51, without additional entries.

The style of this work, most likely from the transitional years, from the 18th to the 19th centuries, features a strong influence of Neo-Classicism and hints of the new age. The setting and iconography contain numerous parallels which can be found in religious depictions from the 17th century, especially in the works of Carlo Dolci. Despite the refined treatment of the hair and the careful processing of the face, the modest impression in the depiction of the whole points to the work of an imitator from the beginning of the 19th century based on the famous prototypes of the old masters.

Unknown Lombardian (?) painter, late 17th - early 18th centuries

45. CHRIST AT THE COLUMN

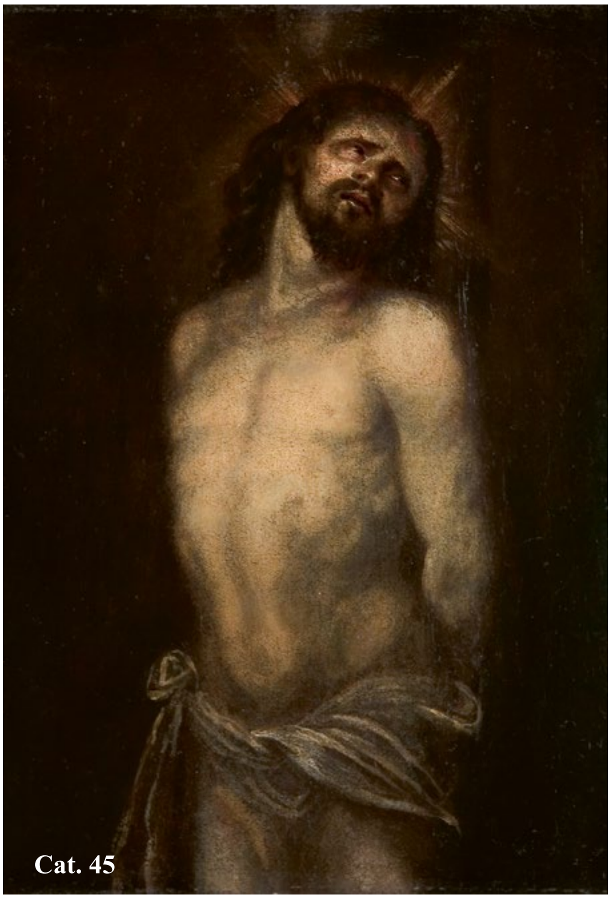
oil on canvas; 43 x 32 cm

inv. no. ЗСУ-120

Outdated relining. The painted layer is worn away and has craquelures.

Acquired before 1941 from the lawyer Sekulić in Novi Sad.

The painting was first registered in List 3, under serial number 13, without additional entries.



Cat. 45

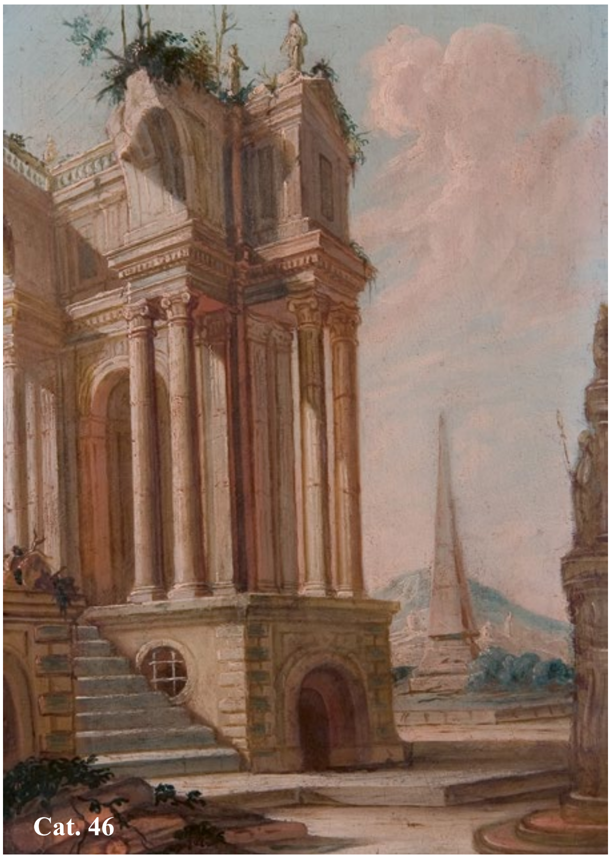
The significantly damaged painting from Novi Sad has no special artistic value and probably repeats, for now unidentified, an older depiction of much higher quality. Iconographically, the theme of Christ at the column was often depicted since the beginning of the 16th century (e.g. a version with the same content was painted by Bramante). Flemish influences can be noticed in the technical and stylistic process of the painting, which would correspond to the Lombardian origin of this work from the end of the 17th or beginning of the 18th centuries.

Unknown painter from Veneto (?), 18th century

46. ARCHITECTURAL FANTASY WITH RUINS AND AN OBELISK

oil on panel; 28 x 19 cm
inv. no. ЗСУ-126
TIEPOLO is written on the back in red, capital letters.
The wood and painted layer are very well preserved.
The painting was first registered in List 2, under serial number 38, labelled as the work by G. B. Tiepolo.

Although the attribution to Tiepolo, marked in red on the back, is not acceptable, this represents an interesting piece of information for examining the origin and time of execution of a small panel from Novi Sad, sometimes used as a piece of furniture or decoration. Similar depictions and architectural fantasies, as a special genre which was very widespread in the 18th century, were particularly popular in Veneto, Emilia and Rome. Yet, according to the stylistic features, it seems that the Novi Sad painting undoubtedly belongs to Venice. The free processing of the bright landscape in the background is reminiscent of Francesco and especially of Gianantonio Guardi (Succi 1988: 310, fig. 7), while the presentation of architectural elements with emphasized strokes and a strong interest in theatrical and luminist effects refer to the compositions of Michele Marieschi; for example, paintings from Stuttgart (Succi 1988: 186, figs. 22-23) or the work of minor painters from the Veneto, such as Francesco Battaglioli, Francesco Albotto, and especially Antonio Visentini (see Succi 1988: 228-229, n. 4-9).



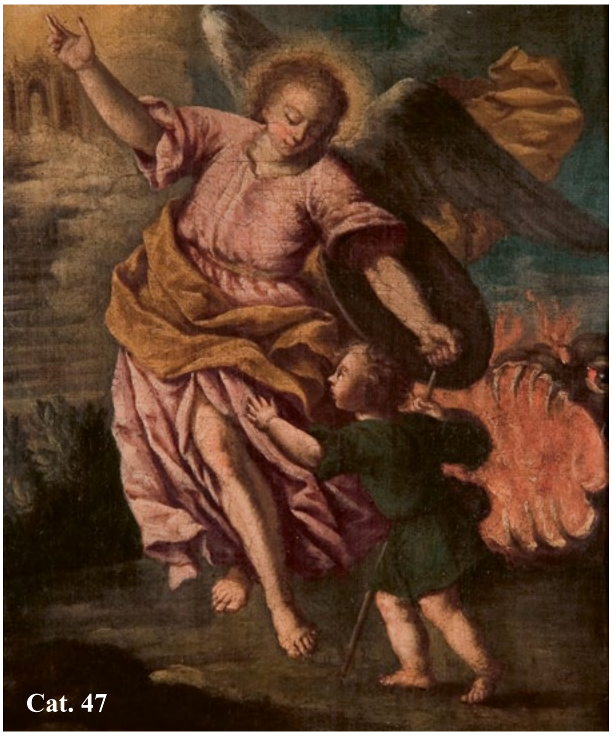
Cat. 46

Cf. Succi 1988: 310, fig. 7; 186, figs. 22-23; 228-229, n. 4-9.

Unknown Veneto painter, influenced by Andrea Schiavone, 17th century

47. TOBIAS AND THE ANGEL

oil on canvas; 37.5 x 29 cm
inv. no. ЗСУ-140
Outdated relining. The painted layer is relatively very well preserved.
The painting was first registered in List 2, under serial number 6, labelled as the work by A. M. Schiavone.



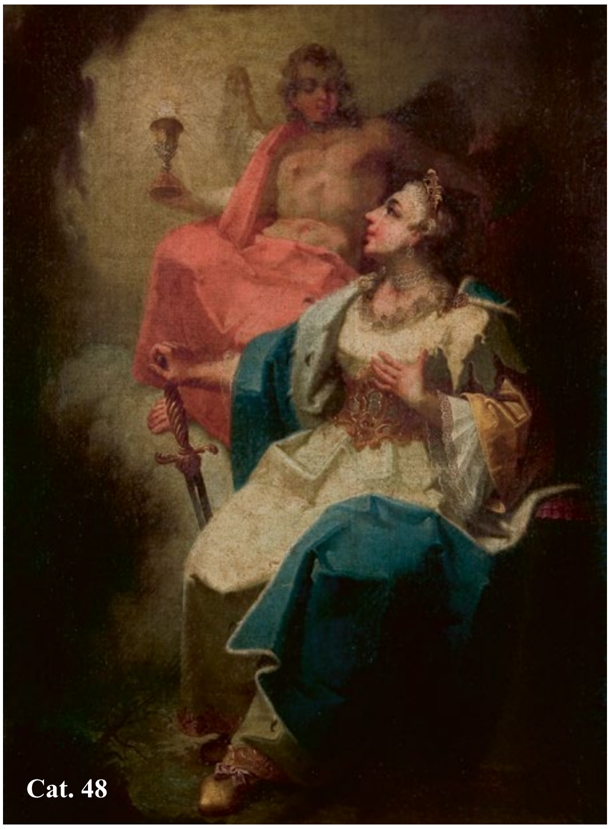
Cat. 47

An iconographic marker, such as the one representing a "whale" (balena) in the background behind the child, identifies the painting as the work entitled "Tobias and the Angel", which is the Old Testament characteristic of this artist. A similar setting appears, especially from the 16th century, in the depiction of the new religious painting of the Guardian Angel, which became very popular after the Counter-Reformation. Old Ilić's attribution of this small-sized painting to A. Schiavone is acceptable for identifying the cultural circle to which the artwork belongs. The work relies on 16th-century Mannerist models with considerable Schiavone's influence. The method of executing clothes and folds, as well as the typology of painted surfaces, points to the style of this Dalmatian master, who worked for a long time in Venice, although the creator of the painting from Novi Sad does not possess the same qualitative values.

Unknown painter from Veneto (?), influenced by Girolamo Brusaferro, the second half of the 18th century

48. SAINT CATHERINE

oil on canvas; 80 x 54.5 cm
inv. no. ЗСУ-139



Cat. 48

Outdated relining. The painted layer is well preserved. There are old retouches in the upper parts.
The painting was first registered in List 5, under serial number 13, labelled as the work of G. B. Tiepolo.

The colouristic and stylistic features of this painting, which are of decent artistic qualities, fully correspond to 18th-century Venice, but it cannot be attributed to Tiepolo, although it was modelled after his work. Some stylistic novelties, as well as the way of executing the colouristic depths, which already point to Neo-Classicism, speak in favour of the fact that the painting from the Collection was done by an educated painter. A comparison with the works of Girolamo Brusaferro, who actively worked in the first half of the 18th century in Veneto (Milan 1995: 76; 79, fig. 93), especially with his painting "The Exaltation of the Holy Cross" in the church of San Moisè in Venice, shows clear similarities with his method, but they do not confirm the attribution of the painting from the Collection to this artist.

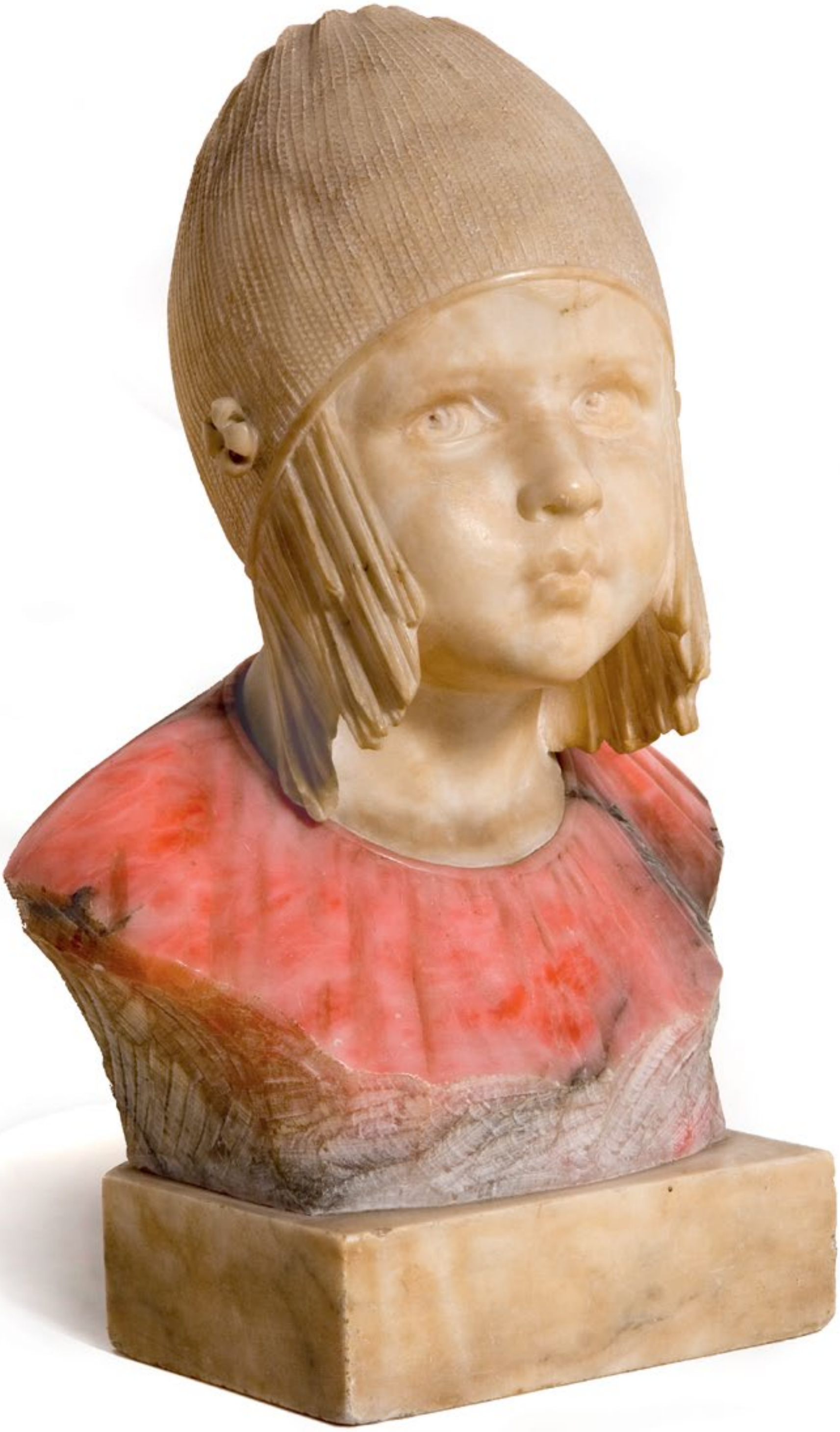
Cf. Milan 1995: 76; 79, fig. 93.

Berzo Pedrini (active from the last decades of the 19th to the beginning of the 20th century)

49. PORTRAIT OF A BOY

marble and alabaster; h. 35 cm
inv. no. ЗСУ-155
An inscription on the back: *Pedrini Berzo.*
The sculpture was first registered in List 2, under serial number 80.

A nicely executed decorative sculpture done in a combination of white marble and pink alabaster. Similar decorative sculptures were a common decoration of residential interiors from the end of the 19th century. Their conception was realistic, but with the desired effects of sentimentality and affinity. The stylistic features, as well as the materials used, can be clearly compared with other works by this artist which are present in different collections. He is an Italian sculptor, trained in Europe, especially in Paris, who follows the tendencies of academic Realism. There is not much information about him, but his name appears frequently at international auctions, which is a sign of his success with private collectors.



Cat. 49

FLEMISH-DUTCH PAINTINGS

The importance and number of artworks from the Dutch-Flemish school come second only to the works of Italian painters, who are the most represented in the Collection. Thirty works of art, created in the period between the 16th and the 20th century, are of great artistic value, but insufficiently coherent in terms of their characteristics. During the life of Dr Ilić, the first expert evaluation of seven paintings from this group was given by G. Gamulin. During the first presentation of the Collection in 1968, Dr M. Kolarić, senior research associate at the Belgrade National Museum, and first Collection curator Leposava Janković (Šelmić) made the primary critical selection of Flemish-Dutch authors for the permanent exhibition, according to then available data from professional literature and scarce reports on the history of the artwork. Certainly, the greatest contribution was made by L. Janković, who wrote a study review of Flemish-Dutch painters from Ilić's collection using the experience of direct comparison and suggestions from colleagues from Western Europe gained through correspondence. (L. Janković, *Paintings of Flemish and Dutch Masters in the Novi Sad City Museum Foreign Art Collection*, Novi Sad 1969, 1-2, in manuscript). In this study, Leposava Janković singled out 26 paintings where, in addition to catalogue processing, she gives an extensive iconographic and stylistic analysis, citing a bibliography of published works and a rich selection of comparative literature. After many years of research, the new classification and selection of works were performed by Lj. Vujaklija, so the first edition of the catalogue of the Foreign Art Collection includes 30 works of Dutch-Flemish art. Finally, the latest research results, presented in the publication *Masters of the North* by Lj. Lazić, are included in the new edition of the catalogue. As far as possible, the catalogue order was conducted chronologically, based on the existing data. However, the division into the Flemish (Belgian) and Dutch groups were not carried out due to the relatively small number of works whose origin is characterized by close geographical connections and numerous common characteristics, especially in technical terms. In the end, works were added that were made in the manner or as later study copies of Flemish-Dutch painting. Several paintings were classified in the Italian school, because they were created in Italy, bear the hallmarks of this school, and were purchased there for Ilić's collection. Some paintings are included in this group exclusively because of the presented themes that copy certain famous Flemish-Dutch painters or are late works, inspired by paintings from this area, and their origin is uncertain.

Chronologically speaking, the oldest works in the collection of the Dutch-Flemish painting are paintings created at the end of the 16th century, which in various ways illustrate the development of Renaissance and Mannerism painting in the Netherlands before the religious wars. The predominant and most artistically valuable part of the collection dates back to the 17th century, a period in which the most important artists of that geographical area were active. There are 15 paintings in the Collection which can be connected with the Flemish art of the 17th century in various ways. These are original works or copies of works by masters who worked in Antwerp (Rubens, Francken the Younger, de Vos), as well as the works of their associates and followers. A dozen paintings from the collection belong to the Dutch national school, i.e., various genres that were developed during the 17th century. Still lifes, landscapes, architectural views, and the genre of the scene are related to the activity of P. Claesz, F. Wouwerman, J. van Huysum, and P. Tidemann, while Rembrandt's manner is characteristic of several works in the collection. Recent conservation research has resolved some doubts, and catalogue data on individual works, which are now included in the database of the Netherlands Institute for Art History in Hague, will supplement the systematic reviews of represented masters and promote the Novi Sad City Museum Foreign Art Collection as a significant fund of Dutch and Flemish art.

Unknown Flemish-Dutch painter, the first half of the 16th century

50. HEAD OF CHRIST

oil on panel; 30 x 22 cm

inv. no. ЗСУ-79

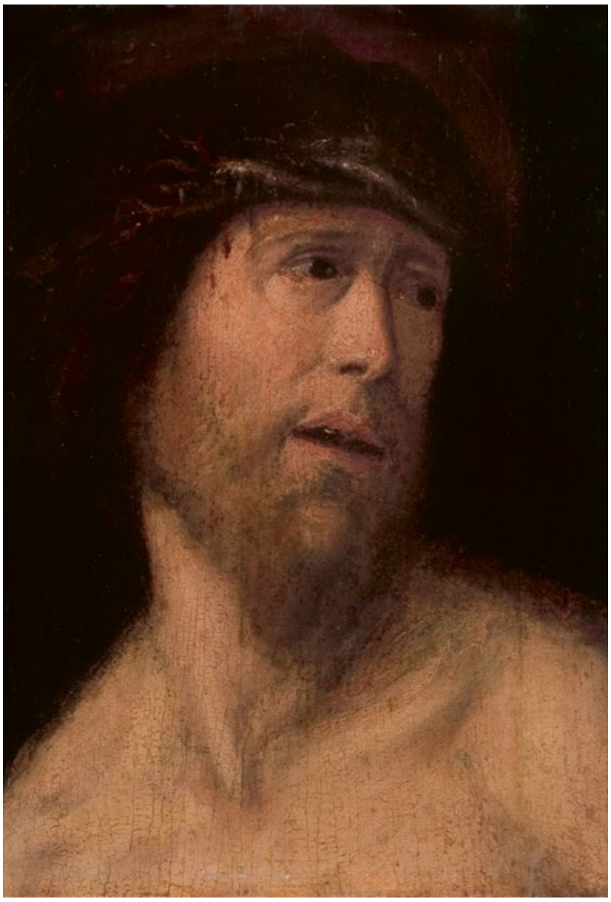
The board is inlaid. The painted layer contains outdated retouches.

The painting was first registered in List 5, under serial number 38, labelled as the work by Matthias Grünewald.

The painting was stolen on January 8, 2006.

The painting is mentioned relatively late in Ilić's documentation. L. Janković did not include it in her selection of Flemish-Dutch painters. In terms of its iconographic content, it belongs to the portraits of Christ that arose from the Ecce homo series (Szmodis-Eszláry 2004: 53-62), but in its most reduced form. Only the head is shown while all the details and figures participating in the scene from the New Testament of Christ's Passion cycle are omitted. Such iconography, which originated in Flanders as a reduced Andachtsbild of the Passion of Christ (Urbach 2004: 70), was also very popular in German territories where we find numerous similar examples. The close parallels to this method of Christ's depiction can be seen in the works by the Flemish masters Dieric Bouts the Elder and his son Albrecht Bouts, especially in the painting "Salvator incoronatus" in Dijon (Musée Des Beaux-Arts, Dijon, inv. no. D 1948-1-P) and the diptych "Christ Crowned with Thorns and Mater Dolorosa" in Aachen (Suermondt-Ludwig Museum) (Szmodis Eszláry 2004: 56; Urbach 2004: 70). The prototypes of the crowned Christ's head were created in their art workshop, and they all represented a visual reflection of the religious movement (Devotio Moderna) that appeared in the Dutch and German countries at the end of the 14th century, asking believers to return to the intimate prayer and the apostolic perception of faith. During the 16th century, there were numerous followers of the aforementioned painters who satisfied the needs of a wide religious market with similar artworks. We can assume that the creator of the works from the Collection was also active in that period. His craftsmanship can be noticed in the expertly constructed volume, finely sculpted incarnate, wide lighting, facial expression, as well as the asymmetrical stance of the nude figure, which represents a departure from traditional iconography. Ilić's claim that the painting can be attributed to Grünewald cannot be established because it does not correspond to his painting process and expressive manner.

Bibl. Вујаклија - Д'Амико 2010: 74; Лазић 2018: 80-81. Cf. Szmodis - Eszláry 2004, 53-62; Urbach 2004, 63-78.



Cat. 50

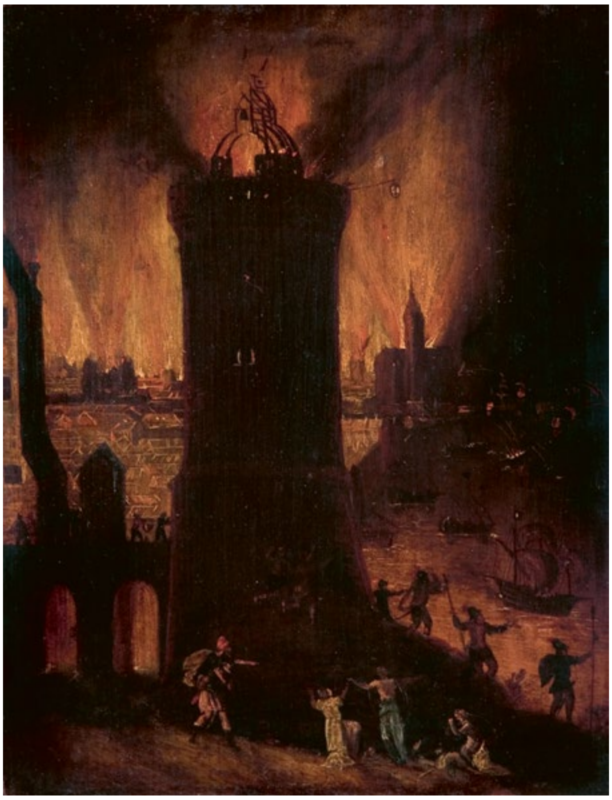
Unknown Flemish painter, the second half of the 16th century

51. CITY IN FLAMES

oil on panel; 27.5 x 21 cm

inv. no. ЗСУ-50

The board is inlaid. The painted layer is well preserved. The painting was first registered in List 5, under serial number 18, labelled as the work by Joachim Patinir.



Cat. 51

The painting of modest dimensions is on a wooden base and is an example of a special genre that was nurtured in Dutch art in the 16th and 17th centuries. As a consequence of war destructions and systematic struggle against fires in urban areas, the danger of fire was permanent in the consciousness of the public at that time and as an artistic theme often present in the works of artists. The Novi Sad painting shows the scene of a Dutch city bombing at night. Historical data, the displayed architecture, and the presence of Spanish ships and soldiers indicate that it may be the bombing of Antwerp in 1585, at that time the largest and most developed settlement in the Dutch provinces. This assumption is also supported by the fact that the painting in the 1964 Record, when it was first officially mentioned, was entitled “Siege of Antwerp”. It is noted in the same document that the creator of the painting is Joachim Patinir, a Flemish landscape painter from the beginning of the 16th century. However, if we exclude the painting “The Destruction of Sodom and Gomorrah” from Rotterdam (Museum Boijmans Van Beuningen, inv. no. 2312) and the detail of the fire in the painting “Landscape with Charon Crossing the Styx” from Madrid (Museo nacional del Prado, inv. no. PO1616), it cannot be argued that the theme of fire destruction was present in his work, which was otherwise prominently marked by religious scenes in developed landscapes. Patinir’s Renaissance understanding of the painting, the bright palette, pronounced plasticity and drawing are in contrast to the technique in which the painting from the Collection was executed. According to L. Janković, the work cannot be attributed to Patinir’s followers either (Herri met de Bles, Lucas Gassel, Cornelis Massijs), “although it undeniably belongs to that circle of interests and methods of expression” (Janković 1969: 6). Lj. Vujaklija suggested the Dutch master Egbert van der Poel as a possible creator who specialized in painting fires, explosions and night lighting (Вујаклија - Д’Амико 2010: 84). His artistic obsession with fire, probably fuelled by personal experience with the great explosion of a gunpowder store in Delft in 1654, is present in most of his works in private and public collections (“A View of Delft after the Explosion of 1654” – The National Gallery, London, inv. no. NG 1061 and Národní galerie, Prague, inv. no. O23454; ”Fire at the Rotterdam Fish Market“ – Het Schielandshuis, Rotterdam, inv. no. 10.819; ”City in Flames” – Muzeum Narodowe, Poznań, inv. no. Mo 414; ”The Great Fire of De Rijp in 1654” – Museum In’t Houtenhuis, De Rijp; ”Night Fire” – Statens Museum for Kunst, Copenhagen, inv. no. KMSst 267; ”Night Fire in a Village” – State Kunsthalle, Karlsruhe, inv. no. 258). However, we could also reject this attribution because the naivety, compositional freedom and artistic imprecision of the painting from the Foreign Art Collection do not correspond to the artist who belongs to the generation of 17th-century Dutch Baroque masters.

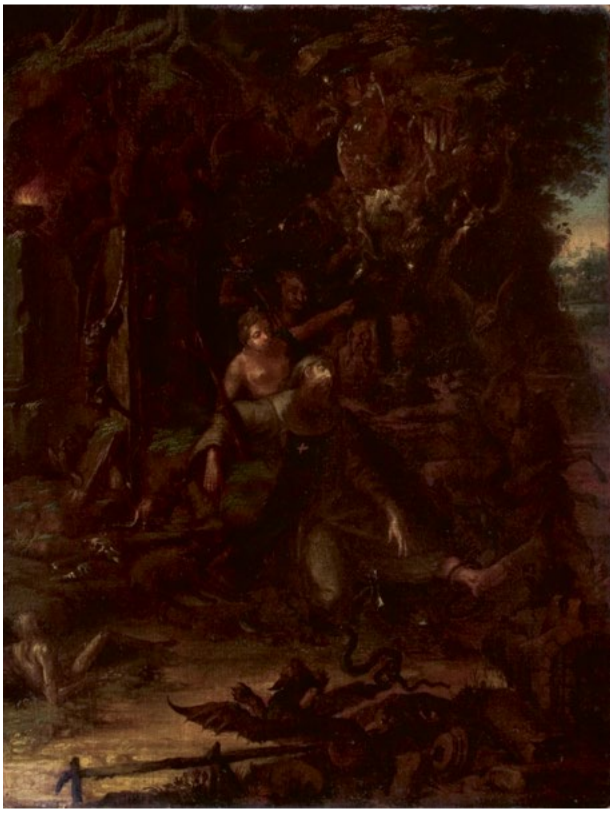
The creator of the Novi Sad artwork possessed more modest craftsmanship and was probably active at the turn of the 16th to the 17th century mostly by imitating older Dutch painters. As a painter of the Late Mannerist period, he paid great attention to narration and anecdotes in the way, for example, Pieter Schoubroeck did with the painting "Aeneas Fleeing Burning Troy" (Koninklijk Museum voor Schone Kunsten, Antwerp, inv. no. 989) around 1600. It was this painting that could have served as a model because it contains all the compositional and narrative elements as the work from the Collection – the central tower in the middle, connected to the three-floored building on the left, the burning city in the background, ships in the harbour and figures moving hurriedly along the inclined path in the foreground. Using a much simpler artistic language, the unknown author of the painting from Novi Sad translated a mythological theme into a depiction of a contemporary event from the 16th or 17th century.

Bibl. Janković 1969: 5-6; Вујаклија - Д'Амико 2010: 84–85; Лазић 2018: 86- 87.
Cf. Šip 1978: cat. 39, 40.

Monogram illustrator F. D. K. R. (?), c. 1600

52. THE TEMPTATION OF ST. ANTHONY

oil on canvas; 55 x 44 cm
signed (bottom right, Latin): F.D.K.R. (?)
inv. no. ЗСУ-31
Outdated relining. The painted layer is relatively very well preserved.
The painting was first registered in List 2, under serial number 2, labelled as the work by an unknown master.



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The painting with interesting iconography and stylish presentation explores a religious theme related to the legendary temptations of St. Anthony, an Egyptian monk from the 3rd century. Dr Ilić acquired this work of art as work by an unknown Dutch artist, before 1954, when it first appears in the official list. Along with the approval of the geographical framework, in her work L. Janković also suggested that, most likely, it is a painting that was created at the end of the 16th century and whose exceptional artistic quality was confirmed by the experts from the National Museum in Belgrade during the conservation and restoration in 1968 (Janković 1969: 3). On that occasion, the artist's monogram was found in the bottom right corner, which read *15 DK* (or *R*) *92* (or *R*), which would suggest that the painting was created in 1592. Lj. Vujaklija offered a more acceptable reading of the signature, as the monogram *FDKRb* (?) without the year of creation, in the first edition of the Foreign Art Collection catalogue (Вујаклија - Д'Амико 2010: 74). The same author, however, did not find the proposed monogram in any review of the monogram illustrators of the 16th–17th centuries Dutch and Flemish painters, which still leaves the question of attribution open. The Manneristic composition relies on northern depictions of a theme that enjoyed great popularity in a time of economic, social and religious unrest. In a period of extreme pessimism, St. Anthony was an example of a sublime soul that was tested in ways no other mortal had experienced (Cuttler 1957: 109). The fallen saint is depicted in the central part of the composition in a kind of cave. He clings onto a nude woman – a temptress who induces the saint to follow her to the city where she will show him the way to heavenly bliss (Verhaegen 1955: 183). She is accompanied by smaller female figures sitting on a transparent sphere. From all sides, St. Anthony is approached by demonic creatures in anthropomorphic and zoomorphic forms. The repertoire of supernatural beings was based on the works of the same name by the Dutch masters Hieronymus Bosch and Pieter Huys whose fantastic visions of St. Anthony are represented by the most imaginative processing of the mentioned theme in fine art. With the help of darker and lighter partitions, placed in several diagonals, the artist managed to create a dynamic composition filled with mystical, almost incomprehensible, details. The arrangement of layers and the use of light effects, which aim to create a spatial depth, show that the creator of the artwork from the Collection was familiar with the principles of Baroque painting.

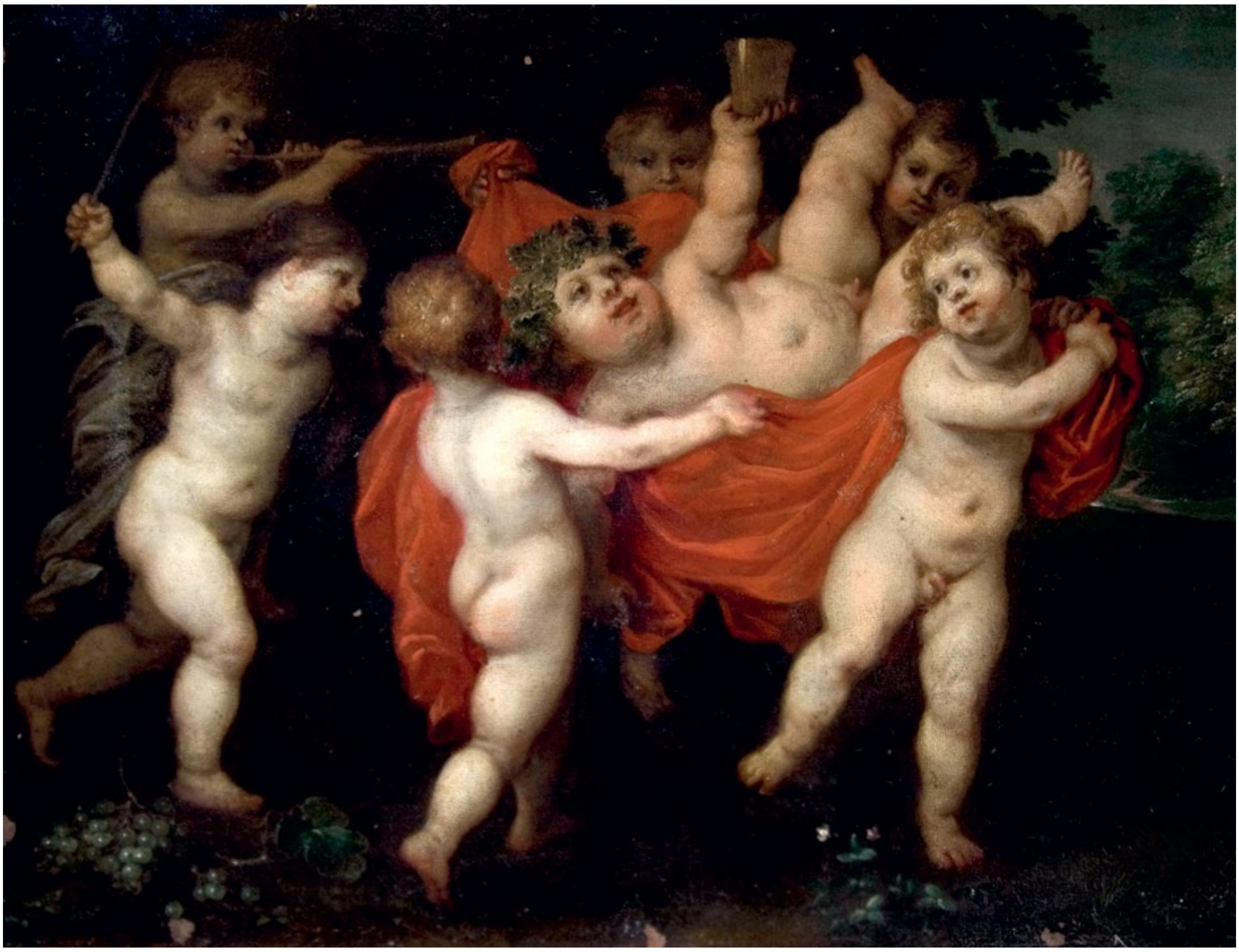
Bibl. Janković 1969: 3–5; Вујаклија - Д'Амико 2010: 74–75; Лазић 2018: 83–84.

Cf. Verhaegen 1955: 183; Cuttler 1957: 109-126.

Hendrick van Balen, attribution

(Antwerp 1575 - 1632)

An Antwerp painter, a student of Adam van Noort. He became a member of the Antwerp Guild of St.



Cat. 53

Luke in 1592, and between 1595 and 1602, he stayed in Italy. After returning to Antwerp, he became a member of the Guild of Romanists and its dean in 1613. Numerous painters studied in his studio, including Anthony van Dyck and Frans Snyders. His works are predominantly mythological and allegorical and, to a lesser extent, religious. At the beginning of his career, he made large altar paintings but later specialized in small, cabinet pieces, painted on a copper base. *In the technical procedure, he relied on the works of Rudolphians, especially Johann Rottenhammer.* He belonged to a group of Catholic artists who created an iconography of a special genre – depicting portraits and religious scenes within lavish flower garlands. The landscape staffages on his paintings were frequently done by "Flower" Brueghel, Jan Brueghel the Younger, Joos de Momper and others (Brussels 1965: 10; Werche 2004; Jost 1963: 83-128).

53. CARRYING OF BACCHUS

oil on a copper plate; 21.5 x 28.5 cm

inv. no. ЗСУ-35.

The painted layer is very well preserved and has occasional retouches.

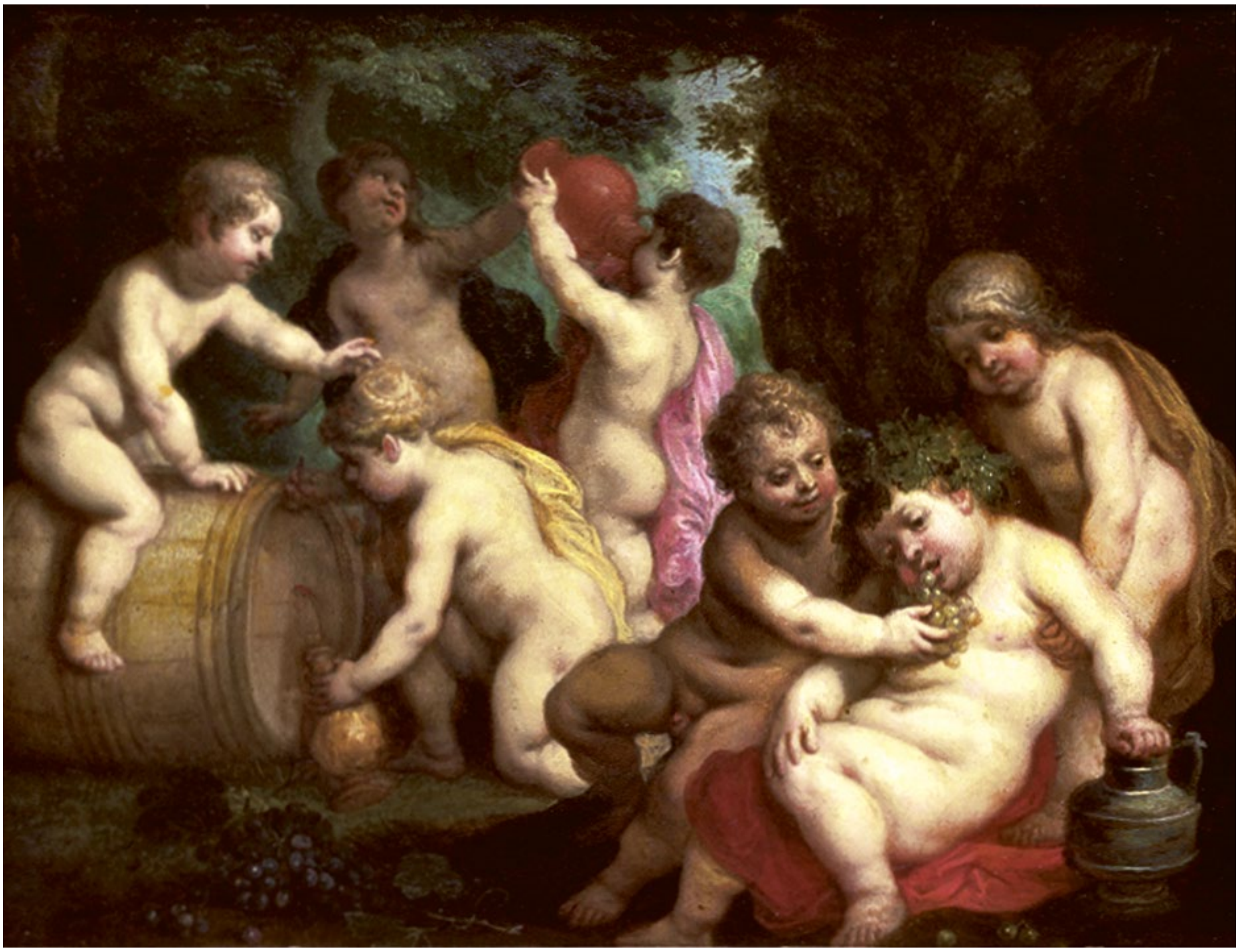
The painting was first registered in List 3, under serial number 9, labelled as the work of Rubens' school.

54. DRUNK BACCHUS

oil on a copper plate; 21.8 x 28.8 cm

inv. no. ЗСУ-34

The painted layer is very well preserved and has occasional retouches.



Cat. 54

The painting was first registered in List 3, under serial number 8, labelled as the work of Rubens' school.

Before 1953, two cabinet-format paintings on a copper base entered Dr Branko Ilić's collection.

Until the establishment of the Foreign Art Collection of the City Museum of Novi Sad, both works were kept under the entry "Rubens' school" and the attribution was given, based on her research, by the first curator of the Collection, L. Janković. According to her, these small paintings, apparently counterparts, are made by the Flemish painter Hendrick van Balen, known precisely for the depiction of mythological themes in which, in addition to adults, he included figures of children. This type of painting was often done in collaboration with J. Breughel the Elder who specialized in painting landscapes, animals and precious objects (Woolett 2006: 157-159). In the professional literature, it is stated that, out of almost 200 van Balen's cabinet pieces, 78 were made in close collaboration with J. Breughel the Elder, and after his death, the job was taken over by his son J. Breughel the Younger (Werche 2004). This kind of cooperation was perhaps achieved concerning the artworks from the Collection, and one of the examples of joint work that is very similar to the Novi Sad pieces in terms of theme, technique, base and dimensions is the painting on the copper "The Childhood of Bacchus" (auction at Sotheby's 1/11/2001, auct. no. 7). The paintings from the Collection show the young Bacchus taking part in wine festivities with his entourage. The figures are made with a thin layer of paint in an enamel colourism and with the skilful use of shadows and light effects. The final, sfumato treatment, gives the figures additional softness while the red accents enliven the compositions. Van Balen offers direct parallels in the depiction of such groups of children ("Flora, Goddess of Abundance" – sold at auction at Sotheby's in London on 6 December 2006, auct. no. 4; "Feast of the Olympian Gods" – Staatliche Kunstsammlungen, Dresden, inv. no. 921; "Diana and Bacchus" – Rijksmuseum, Amsterdam, inv. no. SK-A-17; "The Abduction of Europe" – Musée des Beaux-Arts, Valencia), as well as Rubens ("Garland of Fruits" – Alte Pinakothek, Munich; "The Worship of Venus" - Nationalmuseum, Stockholm; "The Feast of Venus" and "The Infant Christ and Saint John the Baptist with Angels" – Kunsthistorisches Museum, Vienna) with whom van Balen was a student at A. van Noort's. "The works from the Collection are very similar to the works of J. Rottenhammer and J. Breughel the Elder, especially their content-identical artworks entitled "Putti Making Music and Dancing" (Rottenhammer's work sold at an auction in London at the Christie's auction house on 24 April 2009, auct. no. 49; the painting by J. Breughel the Elder is in Alte Pinakothek, Munich, inv. no. 753). We find an almost identical interpretation of the drunken Bacchus theme from Ilić's legate in the work of Rubens' teacher Otto van Veen which is in the collection of the castle Ham House in Richmond. Perhaps this particular painting served as a model for the creator of the works from the Novi Sad collection because their thematic similarity is more than accidental. Based on the presented stylistic and thematic analogies, it is justified to claim that the works from the Collection were created at the beginning of the 17th century in the circle of Rubens' contemporaries, although their style belongs to the pre-Rubens period". Although perhaps too bold, "attributing these small compositions to van Balen's studio would be quite realistic because this elegant style, with the mannered small figures painted in enamel tones and skilful technical processing, is typical of the master or those painters with whom he came into contact" (Janković 1969: 13–14).

Bibl. Janković 1969: 13-14; Вујаклија - Д'Амико 2010: 76-77; Лазић 2018: 35-37.

Cf. Jost 1963: 83–128; Werche 2004; Woolett 2006: 140–165.

Frans Franken II (the Younger)

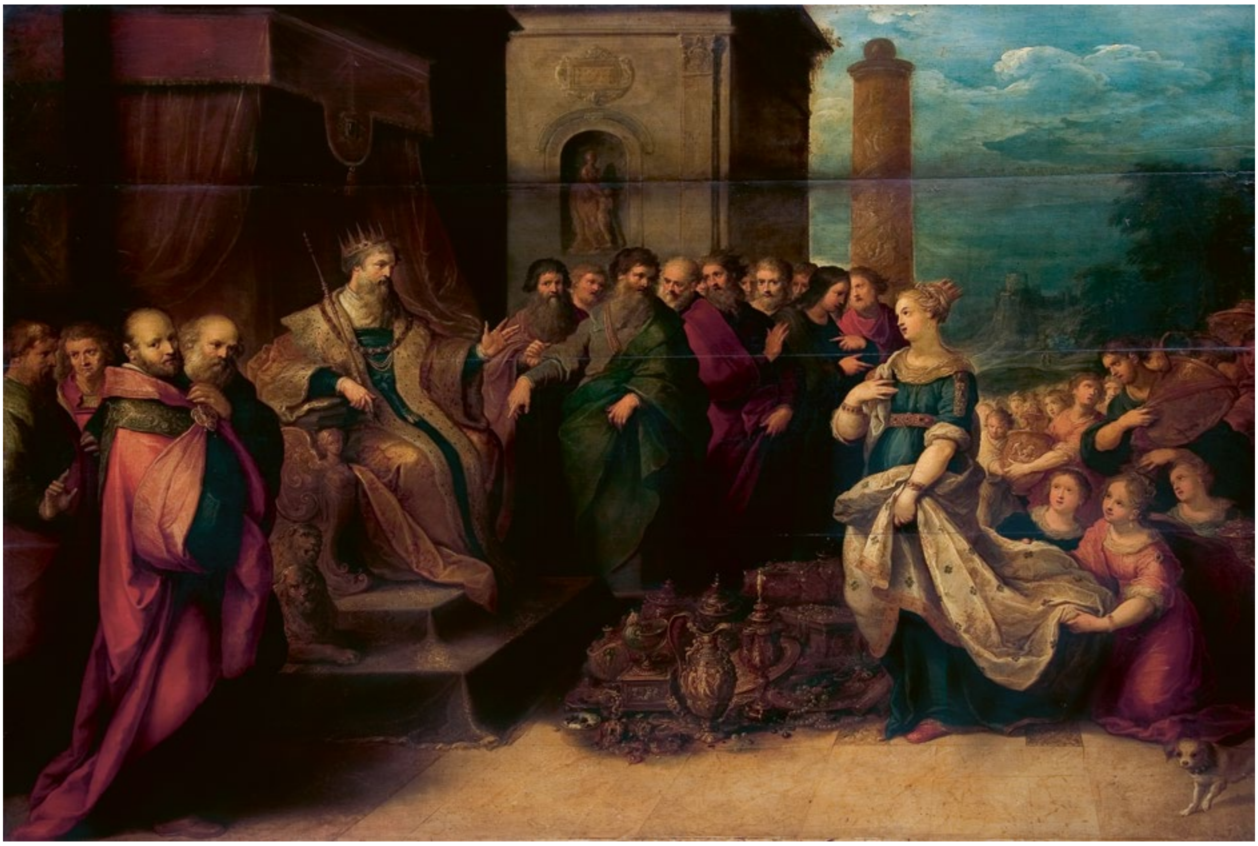
(Antwerp 1581 - 1642)

The Flemish painter and the most famous member of the Antwerp Franken family of artists. He was a student of his father F. Franken I (the Elder) and later he taught his own son Frans Franken III. Until joining the Guild of St. Luke in 1605, he worked in the family studio. The influence of Rubens is visible in the first decades of his career. Although Franken's artistic versatility was manifested in the creation of altar compartments, furniture painting and decorative painting, he gained a reputation for painting works of the historical, mythological and allegorical genres, as well as displays of painting collections and valuables. Abraham Govaerts often performs landscape staffages in his paintings in the style of Paul Bril and Joos de Momper. Many young painters were trained in his spacious studio where they made copies of Franken's paintings. He played an important role in the development of Flemish art in the first half of the 17th century by introducing artistic innovations and genres (Bruxelles 1965: 84–87).

55. THE QUEEN OF SHEBA BEFORE KING SOLOMON

oil on panel; 100 x 140 cm
inv. no. ЗСУ-10
signed (bottom right): *frank franck in et fc*
Outdated relining. The painted layer is very well preserved. The painting is composed of four horizontal boards that partially have craquelures on the joints.
The painting was first registered in List 3, under serial number 4, labelled as the work by F. Franken.

"The composition is of great value and just shines with the brilliance of colours that are like enamel, dresses that are arranged with the splendour of an



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Italianized but still distinctly northern style and a pile of gold dishes arranged on the floor between the protagonists. In the lower right corner is the signature: Frank Franck. in et fc" (Gamulin 1960: 48). In 1960, Mr Gamulin used these words to describe the painting "Queen of Sheba before King Solomon" in the "Peristil" magazine, which at that moment was in the premises of The Gallery of Matica Srpska as part of the confiscated property of Dr Branko Ilić. The Zagreb expert considered the inscribed signature of the Flemish master F. Franken the Younger completely authentic and the painting was an exceptional work from the mature period of the artist's oeuvre. The painting reached the City Museum of Novi Sad in relatively good condition, with an old cradling that firmly joins four horizontal boards. Apart from minor craquelures on the compositions, the painted layer generally remained well preserved so all the features of Franken's style come to full expression. As a member of a traditional artistic family and the contemporary of Rubens and Van Dyck, this master was educated on the experiences of the 16th-century Flemish Mannerists and Venetian art, which is also visible in the Novi Sad painting. Vivid colourism, varied layers, wide composition, breakdown of groups of figures, the richness of costumes and details, and Italicized landscape in the background represent the basics of Franken's manner, a special type of northern Baroque. The two main figures, King Solomon and the Queen of Sheba, are perfectly balanced and very skilfully divide the dense frieze of figures into three parts. Opulent gold dishes are painted in front of a compact group of men in the central partition as an indispensable accessory in most of Franken's paintings regardless of their theme. The frequent repetition of figures, costumes or architecture was familiar to the Flemish painter and the limitation of content is also visible in the work. He repeatedly returned to certain biblical, mythological and historical themes, including the story from the Novi Sad piece. There are paintings with the same theme in Quimper (The Musée des Beaux-Arts, inv. no. 893-1-5), Gotha (Schlossmuseum Schloss Friedenstein, inv. no. SG 73), Clermont-Ferrand (Musée d'Art Roger-Quilliot) and Baltimore (Walters Art Museum, inv. no. 37.2746). In the mentioned paintings, we find the typical figures and details that exist in the piece from the Collection: the costumes of the main characters, Solomon's canopy, two male figures on the left, female attendants, and golden vessels. An identical method of composing and figure placing also appears in Franken's artworks with different content, such as, for example, in the paintings "Creuse and Solon" (Kunsthistorisches Museum, Vienna, inv. no. GG 1049), "Christ and the Adulteress" (Moses and Aaron Church in Amsterdam), "Adoration of the Magi" (Musée municipal de Soissons, Soissons, inv. no. 2701) and many others. Until now, the most detailed catalogue of Franken's art, published by Andrei Pippidi (1985: 3-42), does not include this painting, although its authenticity cannot be doubted. The attribution to Franken can also be confirmed by the entire colouristic treatment in enamel green, blue, red, and yellow pure tones highlighted by the drawing of perfected craftsmanship. Despite the strong influence of Rubens, that style was devoid of Baroque dynamism and synthesis, but closely related to Venetian painting. Guided by the form of the signature, which is the same as on his work "The Feast of Herod" from Dunkirk (Musée des Beaux-Arts, Dunkirk, inv. no. 169), L. Janković dated the painting from the Collection to the 1620s, the period in which Franken reached his maturity and formed his own style (1969: 15). The recent conservation and restoration of the painting (2014) confirmed that it is an artwork of exceptional quality that represents one of the most precious works in the legacy of Dr Branko Ilić (Лазић – Јанковић 2016: 202–204).

Bibl. Gamulin 1960: 48-49; Janković 1969: 14-15; Шелмић 1972: 4; Вујаклија - Д'Амико 2010: 101-102; Лазић – Јанковић 2016: 202-204; Лазић 2018: 71-73. Cf. Bruxelles 1965: 84–87; Pippidi 1985: 3–42.

Cornelis de Vos, studio

(Hulst 1585 - Antwerp 1651)

One of the leading Flemish painters in Antwerp in the first half of the 17th century. He started studying painting, together with his younger brothers, with David Remreus in Antwerp. He became a member of the Antwerp Guild of St. Luke in 1608 and held the position of a rector between 1619 and 1620. Several Flemish artists were educated in his studio (Jan Cossiers, Alexander Daemps, Simon de Vos). Although at the beginning of his career, he mainly painted works with mythological, historical and religious themes, he achieved his reputation as a successful and popular painter by creating the family and individual portraits. He received orders from wealthy Flemish citizens, but also members of the royal and noble houses of Spain and France. Made with a light palette and a technique that managed to faithfully convey the character and the texture of the clothes, de Vos' portraits resembled the work of A. van Dyck. During the fourth decade, his work begins to clearly show the influence of Rubens and the painters from his circle with whom he worked on major art projects in Spain (Bruxelles 1965: 277-282; Thieme et al. 1999: Vol. 34, 550 -551).

56. PORTRAIT OF ELISABETH DE VOS

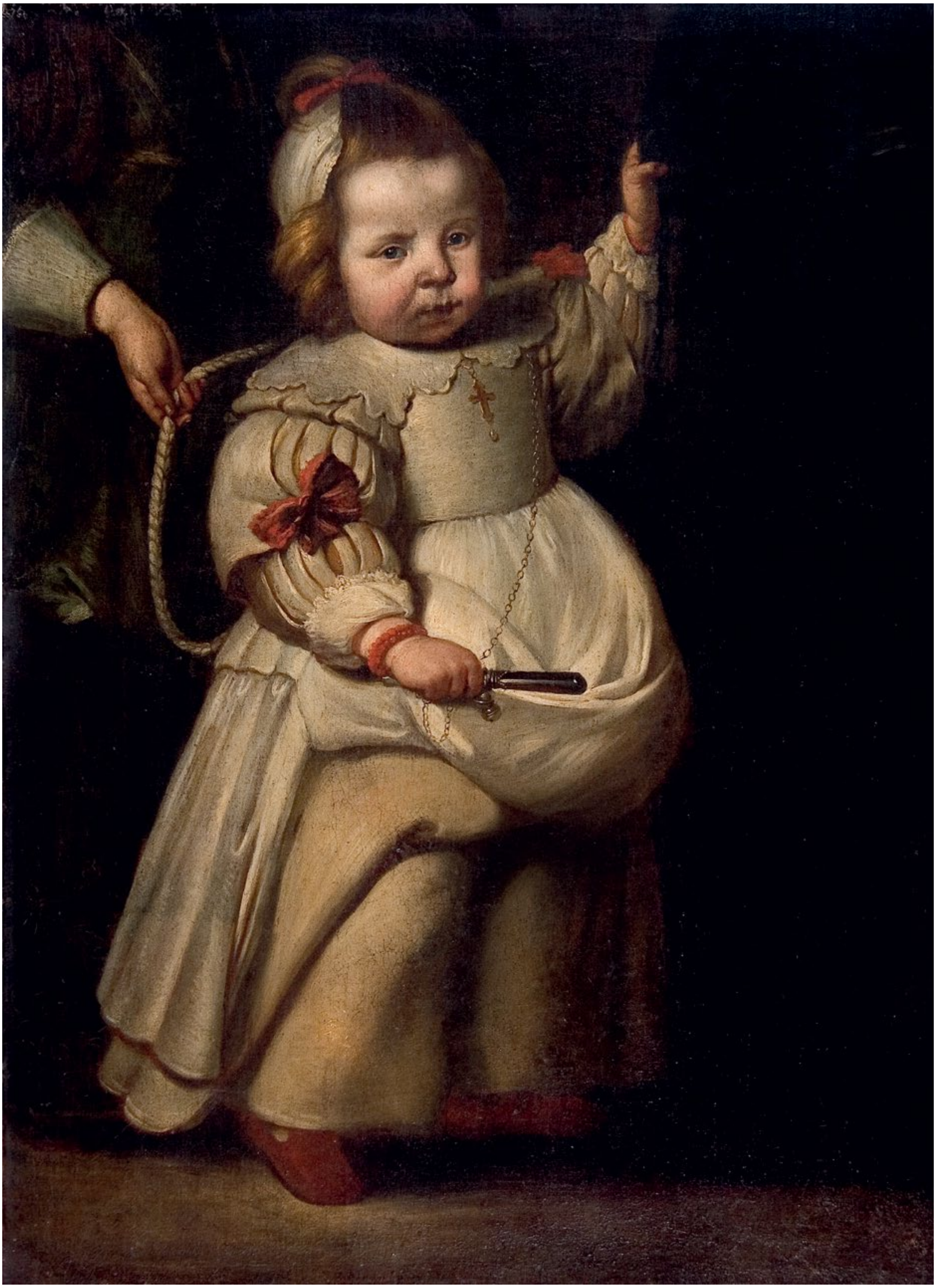
oil on canvas; 96 x 74 cm

inv. no. ЗСУ-11

Outdated relining. Fragment of the canvas cut from a larger painting. The painted layer is in good condition.

The painting was first registered in List 2, under serial number 1, labelled as the work by the painter "Fos".

The painting is related to the work of Cornelis de Vos, one of the three most important Antwerp artists of the first half of the 17th century, especially when it comes to the portrait genre. Among the numerous portraits of de Vos, created in the period between 1620 and 1640, there are also paintings in which the master immortalized himself and the members of his family (portraits from Brussels – Musées royaux des Beaux-Arts de Belgique, inv. no. 2246, Ghent – Museum vor Schone Kunsten, inv. no. 1958-I, Berlin – Gemäldegalerie, inv. no. 1106, Frankfurt – Städel Museum, inv. no. 763 and St. Petersburg – Gosudarstvennyi Ermitazh, St. Petersburg, inv. no. ГЭ 623). The group portrait from Saint Petersburg – "Self-portrait with Suzanne Kok and Children" (Babina 2005: 133) is the most significant for the painting from Novi Sad, which was still held by Dr Ilić as the work of Cornelis de Vos. The portrait in the Collection represents the artist's daughter Elisabeth who is in the middle of the bottom part of the painting in the work from the Hermitage. She is clinging to her mother and her sister is holding the ribbon of her dress. This physical connection with family members is also visible on the canvas from the Collection, which makes this composition completely different from other children's portraits from the Flemish master's oeuvre. Therefore, it can be assumed that the painting was not conceived as an independent portrait of a single figure but represents a separate part of a larger composition. What speaks in favour of such a possibility are the sharply cut edges of the canvas and the same dimensions of the girl's figure as in the painting from St. Petersburg. Although the contents of the two pieces are almost identical, a closer comparison reveals the absence of both the mother's hand and details of the costumes of the figures in the background of the work from the Novi Sad collection. Due to the lack of documentation on the origin of the painting, only the analysis of style and technique can help in making a judgment about its attribution. L. Janković noticed that the painting procedure is different compared to the master's group portraits (1969: 12). The stroke is wider and simpler so there is no precise depiction of matter and details, as can be seen in his other works. In addition, as noted by Lj. Vujaklija, the materialization of incarnate and fabric is masterfully performed (2010: 80). Compared to the portrait from the Hermitage, the colourism is dimmed and the gamma moves from a darker to a lighter palette. The technique of an educated painter, perhaps de Vos, is visible in the treatment of the girl's hands and face. In the painting she is about the age of three, so her full cheeks are highlighted in pink



Cat. 56|

and the relief of the high forehead, nose and small mouth has been successfully achieved by shading. In the painting, the purity of the paint and the darkening of the varnishes are evident, which resulted in the loss of the smoothness of the texture and the vibrancy of the colourism, typical of most de Vos' portraits. Only more thorough analyses and careful conservation-restoration treatment will determine whether "The Portrait of Elisabeth de Vos" is a fragment of a larger painting made by the master or a subsequent replica made by one of his studio associates, i.e. artists from the small circle that Cornelis de Vos influenced with his work.

Bibl. Janković 1969: 11-12; Вујаклија - Д'Амико 2010: 80; Лазић 2018: 39-41.

Cf. Babina 2005: 133; Bruxelles 1965: 277–282.

Studio of P. P. Rubens (?), the first half of the 17th century

The most important representative of the Flemish Baroque and, in general, one of the most important painters of all time. He painted at European courts and grew as Classical-Humanist, art collector and diplomat whose manner was decisive for the development of Catholic Baroque painting. According to the common 17th-century practice, in 1609, he formed an organized studio in Antwerp, the largest in Europe at the time. The high demand for his works required the engagement of students, many of whom became famous artists. Some of the leading Antwerp artists of the time (Frans Snijders, Daniel Seghers, Jacob Jordaens, Jan Fyt and many others) occasionally participated in the making of Rubens' paintings. Painters who specialized in certain genres (landscape, still life, animals, flowers) were in charge of certain segments of the artworks under the supervision of the master whose participation was limited to the creation of figures, physiognomies as well as final touches. As a consequence of this kind of "teamwork", to which Rubens gave a strong personal touch, the authorship of certain works often remains open (Bruxelles 1965: 165-168; Thieme et al. 1990: vol. 29, 137-146).

57. BUST OF SENECA

oil on panel; 63.5 x 49 cm

On the background, to the bottom left, there is a coat of arms in stamped wax with the initials *P. D. G.*

inv. no. ЗСУ-20

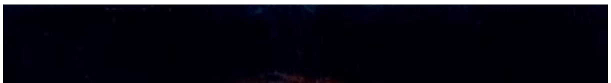
Thin wooden board, cracked along the middle, with retouches; the painted layer is well preserved.

It was purchased from Jovan Novaković in Belgrade, after 1950.

The painting was first registered in List 2, under serial number 3, labelled as the work by Rubens.

The painting was stolen on January 8, 2006.

The painting with the portrait of the Roman philosopher Seneca was probably acquired by Dr Ilić around 1950 for the collection, but its "genealogy" still remains unverified. A court document dated April 20, 1953, includes the collector's statement that he exchanged the painting with Rajko Slepčević in 1949 or 1950 (ИАГНС 1960-12871). Different



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information about the origin was provided by G. Gamulin, who was the first to publish this work in 1960: “Following the trail of provenance, I was able to determine that Dr Ilić bought the painting from the Belgrade collector J. Novaković, who came into its possession through an intermediary from the collection, a lawyer Dušan Popović, who, while in Zagreb, acquired it from a Slovenian priest. According to that priest, allegedly it had been bought at a sale in Dobrna Castle. This is how we came to the famous adventure of Rudolf Habsburg, who probably brought it to Dobrna (but I could not verify the truth of those allegations, nor do I think that any conclusions can be drawn from them). However, the well-preserved seal on the back of the painting can serve as proof” (1960: 49). Describing the painting as an extraordinary study from a studio, in the same text Gamulin dared to attribute it to P. P. Rubens, and dated it back to 1605. In their reviews, L. Janković and Lj. Vujaklija were more careful in determining the attribution so they left the question of authorship open. According to them, it is not a preparatory study, but rather a finished work that could have been made at Rubens’ sizable studio or a later 17th-century copy (Вујаклија - Д’Амико 2010: 81; Janković 1969: 20). The Novi Sad painting illustrates Rubens’ fascination with classical culture and philosophical heritage. His interest in Seneca arose after he had read the book “De Constantia” (1583) by Justus Lipsius from the University of Leiden, which at the end of the 16th century became the basic literature of Neo-Stoicism (Prinz 1973: 411; Jonckheere 2016: 64-68). At the same time, a Classicist black marble figure believed to show Seneca was found in Italy, which was disputed in Winckelmann’s later research when in 1813, he discovered a bust of Seneca with an inscription (it was later determined it represents the so-called “African fisherman”, Louvre, inv. no. Mr 314). Rubens saw the standing figure of a “Pseudo-Seneca” in the garden of Rome’s Palazzo Farnese during his stay in Italy in the early 17th century and took a marble replica of the head with him to Antwerp in 1608. It took a prominent place in his collection of classical art and was the model for numerous drawings, prints and paintings from his early period. He depicted the philosopher in several ways – as a full-sized living figure or to the chest, that is, as an illustration of a marble bust. The most significant examples of the mentioned style are the paintings “The Death of Seneca” from 1612/1613 (Alte Pinakothek, Munich, inv. no. 305), “Four Philosophers” from 1612 (Palazzo Pitti, Florence, inv. no. 85), “Nero and Seneca” from 1608 (private collection, London) and, the most significant for us, “The Death of Seneca” from 1613–1616 (Plantin Moretus Museum, Antwerp) which Rubens made for his friend, a print press owner Balthasar Moretus I. According to the RKD database, the painting “Bust of Seneca” from Karlsruhe (Staatliche Kunsthalle, Karlsruhe, inv. no. 178) is also attributed to the Flemish master and includes the same content that we find in works from Antwerp and Novi Sad. Their comparison reveals that the painting from the Collection is closer to the work from the German museum in terms of its dimensions, colourism, and processing of the incarnate and the drapery. Compared to the other two pieces, the musculature and face in the painting from Novi Sad are “rejuvenated”, so the figure appears softer and less dramatic. The light and colour contrasts are also reduced and do not correspond to Rubens. For now, G. Gamulin’s claim, that the painting from the Collection was created around 1605 as a study for a work from Antwerp, can certainly be rejected because this is not chronologically likely. Also, L. Janković’s assumption that the painting was a preparation for the “Bust of Seneca” etching, which was made according to Rubens’ painting by Lucas Vorsterman around 1620 (The British Museum, London, inv. no. R.4.78), seems incorrect because its obvious model is the work from Antwerp. The most probable option that remains is that the Novi Sad piece is a studio replica from Rubens’ studio or a copy of one of his associates or followers in the 17th century.

Bibl. Gamulin 1960: 49; Janković 1969: 18-21; Вујаклија - Д’Амико 2010: 80-82; Jonckheere 2016: 64-68; Лазић 2018: 59-61.

Cf. Prinz 1973: 410–428; Meulen 1994: vol. 1, 142–143; vol. 2, 136.

Studio of P. P. Rubens, the first half of the 17th century or a copy inspired by Rubens, mid-17th - late 18th centuries

58. THETIS RECEIVING THE ARMS OF ACHILLES FROM HEPHAESTUS

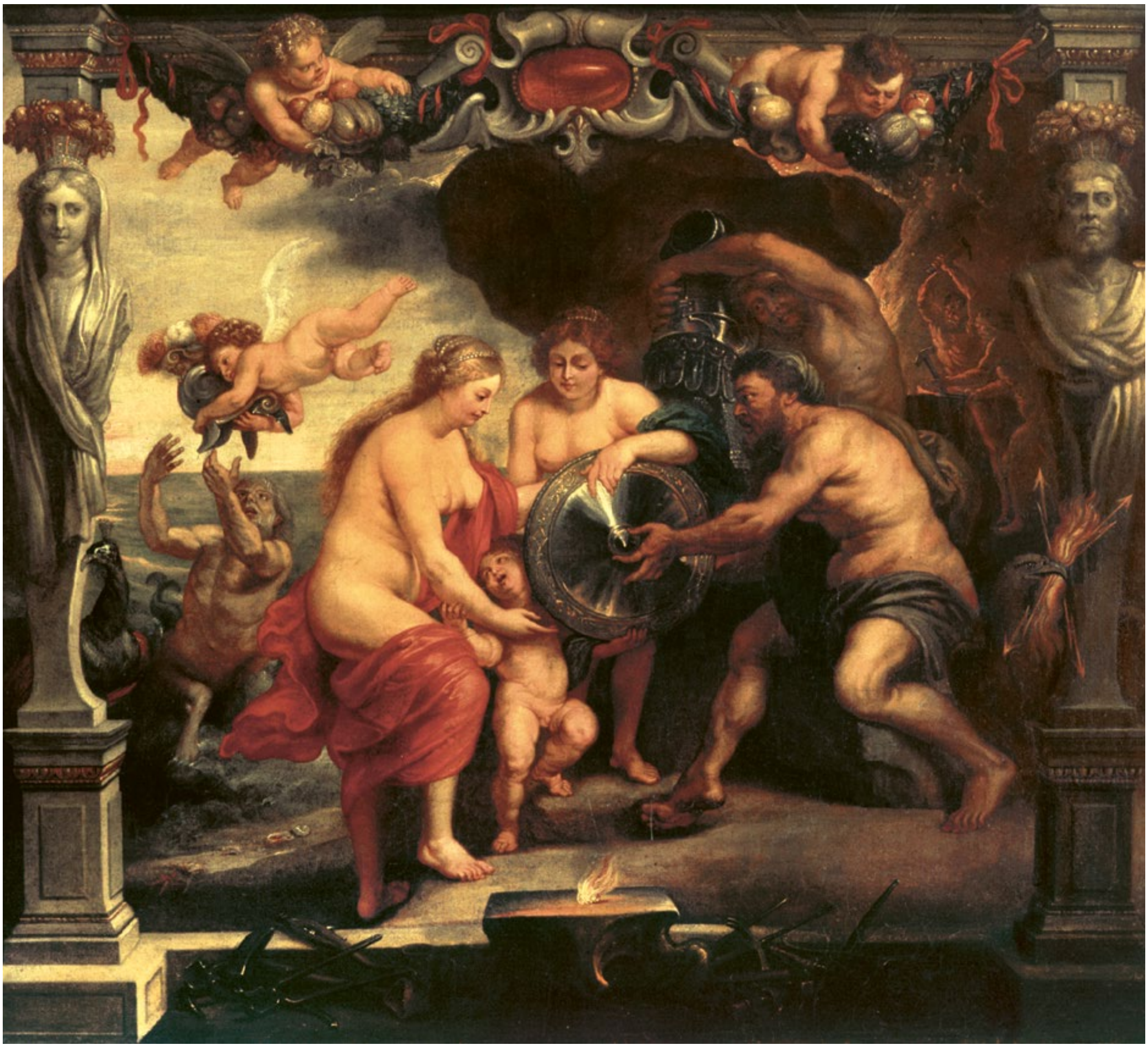
oil on canvas; 111 x 123 cm

inv. no. ЗСУ-8

The relining and conservation were done by Duško Mihajlović in 1968 in Belgrade, and the last restoration and conservation were done by Branka Janković Knežević in 2016.

The painting was first registered in List 5, under serial number 1, labelled as the work by P. P. Rubens.

According to Ilić, whose claim should be taken into consideration with a certain caution, the painting was hidden in our country during the Second World War, in a tomb, wrapped in rubber, and he bought it in 1955, as a work by Rubens, from an anonymous Jewish family (Миленковић – Вачић 1964: 7). One of the few pieces of information that the collector from Novi Sad revealed to the public is that the painting belonged to a Viennese count whose identity is also unknown (Михајловић 1964: 9). The database of the Netherlands Institute for Art History states that the painting from the Novi Sad Collection belonged since 1924 to the Antwerp collector Samuel Hartveld and on 17-18 May 1926, it was sold in the Viennese Dorotheum auction house (auct. no. 109) as a work of Rubens' workshop. The first research article about the painting was written by G. Gamulin, incorrectly stating that the painting was made on a wooden base. In this research, the Zagreb expert argued that it is an old copy of Rubens' work from the series dedicated to the life of Achilles and not a product of his studio, as claimed by the collector from Novi Sad (1966: 122). Although "The Stories of Achilles" is relatively small compared to Rubens' other series, it represents one of his best cycles. Relying on the very popular and widely read 16th-century literary sources (Natale Conti, "Mythologia sive explicationis fabularum libri decem"; Charles Estienne, "Dictionarium historicum"), the Flemish master designed a series of eight motifs that illustrate the life of the most famous Greek hero, from his early childhood to the death in the Trojan War, which was not usual for the early artists who focused only on Achilles' war campaigns. The most comprehensive information about the mentioned series can be found in the tenth book of the "Corpus Rubenianum" project, where it is stated that it was probably made between 1630 and 1635 as an order of Daniel Fourment, an Antwerp tapestry merchant and Rubens' father-in-law (Haverkamp Begemann 1975: 15). Recent research shows that the cycle could have been created a little later, in 1638–1639 (Brosens 2010: 28). Rubens' original idea was to create art templates for large-scale tapestries. That process involved four phases, i.e. 4 groups of artworks: oil sketches on wood (45 x 51.5 cm), models on wood – the so-called modelli (108 x 123 cm), cardboard (400 x 450 cm) and, ultimately, the tapestries (400 x 450 cm). Over the past three centuries, the original cardboards have disappeared, as have most of the first series of tapestries. Original works by Rubens, oil sketches and models, often changed their owners and were frequently copied. Today, seven oil sketches are in Rotterdam (Museum Boymans–van Beuningen, inv. no. 1760) and one in Detroit (Detroit Institute of Arts, inv. no. 53,356). At the same time, the models for the tapestries were divided into four art collections. The property of the Museum of Fine Arts in the French city of Pau is the following paintings: "The Death of Hector" and, what is more important for us, "Thetis Receiving the Shield of Achilles from Hephaestus" (inv. no. 417). Three copies of the model from Pau are listed in the "Corpus", including the Novi Sad painting (Haverkamp Begemann 1975: 116). The version from the Foreign Art Collection Made, which was painted on canvas, is a faithful copy of the original composition. The complex iconography, which includes depictions of several mythological figures (Thetis, Hephaestus, Triton, Aglaea), symbols and decorative elements, did not have its artistic model but represented Rubens' new view on the theme. The unknown copyist reproduced all the details of the original with academic precision. Although



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technically consistent, he was not skilled enough to emulate Rubens' virtuoso technique and exuberance. Due to the emphasized contouring, the painting from the Collection lacks the softness of the incarnate and the drapery that the great master managed to portray. There are also colouristic differences, especially in the stronger intensity of red as well as the lack of blue in the segments where the sky appears. The light and colour contrasts are more pronounced than in the painting from Pau. In their reviews of Dutch-Flemish painting, the curators of the Foreign Art Collection, L. Janković and Lj. Vujaklija, suggested the possibility that the painting was done by one of Rubens' close associates – Thodoor van Thulden (Вујаклија - Д'Амико 2010: 83; Janković 1969: 12). This assumption can be justified taken into account that van Thulden copied the artwork from the same Rubens' cycle ("Briseis Restored to Achilles") in oil on canvas technique. We find thematic and artistic similarities in his paintings "Vulcan's Forge" and "Venus at Vulcan's Forge" as well as in a series of allegorical compositions in the Huis ten Bosch palace in The Hague. More extensive research and comparisons are required to confirm the attribution of T. van Thulden or another associate from Rubens' studio. Until then, the question of authorship remains open and the chronological framework is placed in the period between the middle of the 17th and the end of the 18th century.

Bibl. Gamulin 1966: 121-123, fig. 1; Janković 1969: 11-13; Haverkamp Begemann 1975: 116; Вујаклија - Д'Амико 2010: 82–83; Лазић – Јанковић 2016: 204; Lazić 2022: .

Cf. Bruxelles 1965: 217-219; Hairs 1965: 11-73; Brosens 2010: 28-34.

Unknown Antwerp painter from the first half of the 17th century

59. BACCHANAL OF CHILDREN

oil on canvas; 94 x 119 cm

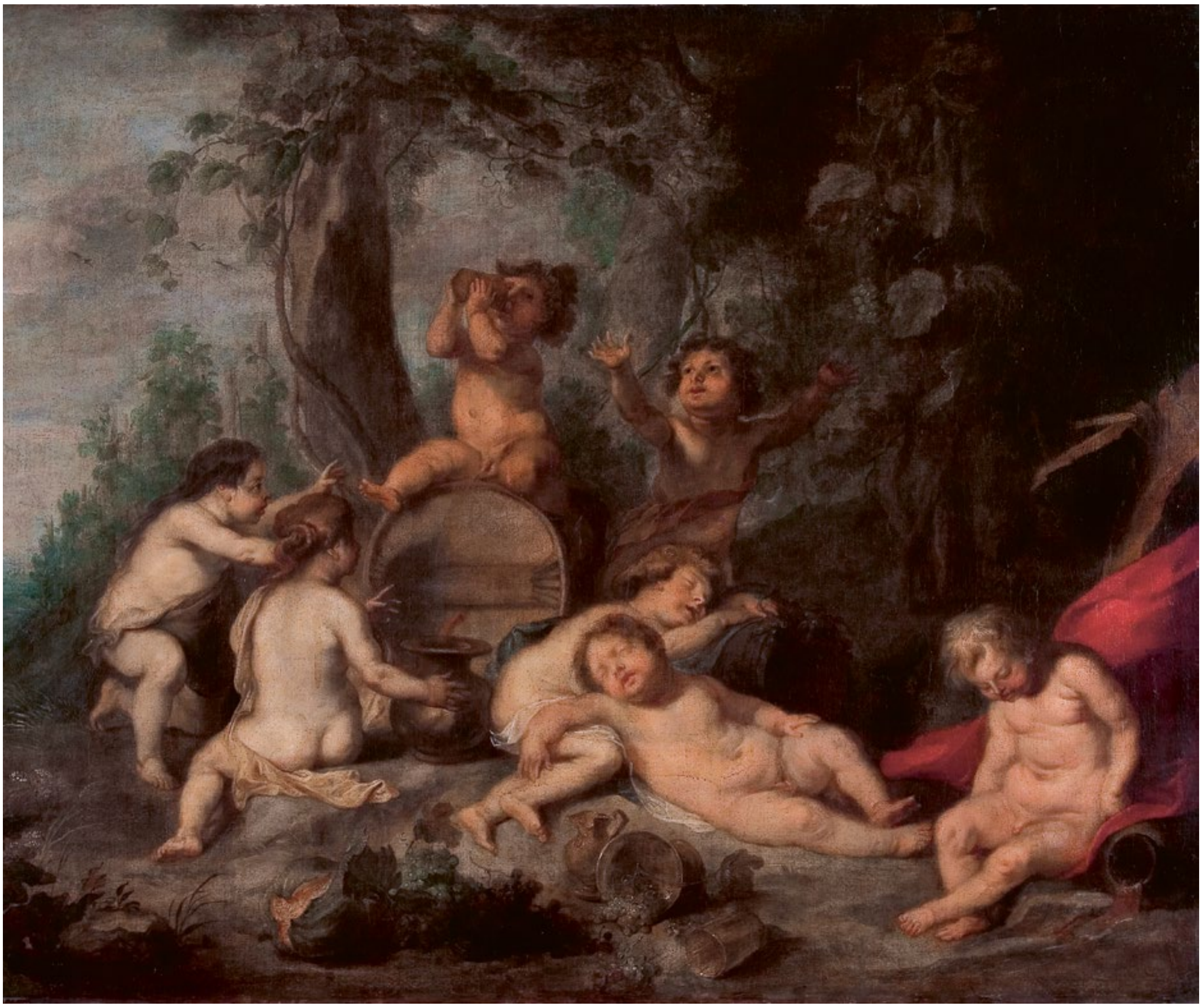
in the centre there is a part of the former signature: *162(?)*

inv. no. ЗСУ-3

Outdated relining. The painted layer is quite worn away. There are many old retouches.

The painting was first registered in List 5, under serial number 27, labelled as the work by Jacob Jordaens.

According to the information provided to the curator of the Museum by the art dealer M. Obradović, Dr Ilić bought the painting in 1957 from Pavle Beljanski who had allegedly bought it in Rome or Berlin during his pre-war diplomatic service. In the official list of Ilić's collection from 1964, the piece was attributed to Jacob Jordaens, a Flemish painter, decorator and tapestry cardboard maker. The Novi Sad collector found justification for this attribution not only in the theme and the presentation but also in the alleged signature of the master which existed on the painting until it was cleaned in 1968 only a part of the year still remains (162...). The authenticity of the former signature is highly questionable and it was most likely added at one point in time after the painting was created to raise its price on the art market. The analysis of the work speaks in favour of such an assumption and its comparison with Jordaens' paintings which L. Janković made in her article (1969: 21). Jordaens' painterly handwriting, precise and somewhat hard, as well as his preference for clear and pure tones, do not match the smooth texture and calmness of the palette present in the work from the Collection. Instead of the strength and vitality radiated by the master's paintings (such as "The Abduction of Europe" – Gemäldegalerie, Berlin, inv. no. 81.2; "The Judgment of Midas" – Museum voor Schone Kunsten, Ghent; "Diana Resting" – Le Petit Palais, Paris, inv. no. PDUT00946; "Allegory of Fertility" – Musées royaux des Beaux-Arts de Belgique, Brussels, inv. no. 119; "Apotheose of Aeneas" – Statens Museum for Kunst, Copenhagen, inv. no. KMS1310a), "Bacchanal of Children" exude a soothing atmosphere with the sleepy and weary figures of Bacchus' followers nearing the end of their drinking spree. Jordaens' manner of depicting the characters in a dense group and drawing them into the foreground differs from the method of composing the scene in the painting from the Collection. The unknown artist did not insist on strict Realism but used gentle transitions between the figures and the fantastic landscape. The same kind of moderation and softness is noticeable when it comes to the lighting and plasticity of the masses. Even though the painting was cleaned during earlier restorations, it can be seen that the coat of paint was applied carefully, and evenly, with minor pastose accents. The most vivid and, certainly, the best-painted partition on the canvas is represented by the still life along the centre of the bottom edge. The technical virtuosity of this detail on the painting corresponds to the same content in Jordaens' works ("Infant Bacchus in a Landscape" – Muzeum Pałacu Króla Jana III w Wilanowie, Warsaw, inv. no. 164265 MNW; "Satyr with a Basket of Fruit" – Musée St-Denis, Reims), that is, his contemporaries Jan Fyt and Frans Snyders specialized in painting still lifes, landscapes



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and animals. All the mentioned artists belong to the circle of Rubens' associates and the manner of the great master is visible in the artworks of an entire generation of Flemish artists. The painting from the Collection can be included in the group of similar works, and designate its creator as a member of the Antwerp school of the first half of the 17th century who was well acquainted with the work of Rubens and J. Jordaens.

Bibl. Janković 1969: 21; Вујаклија - Д'Амико 2010: 83-84; Лазић 2018: 89-90.
Cf. Bruxelles 1965: 107-124.

Unknown Flemish painter inspired by Jan Cossiers, 17th century

60. THE MUSIC LESSON / DEATH AT THE CONCERT

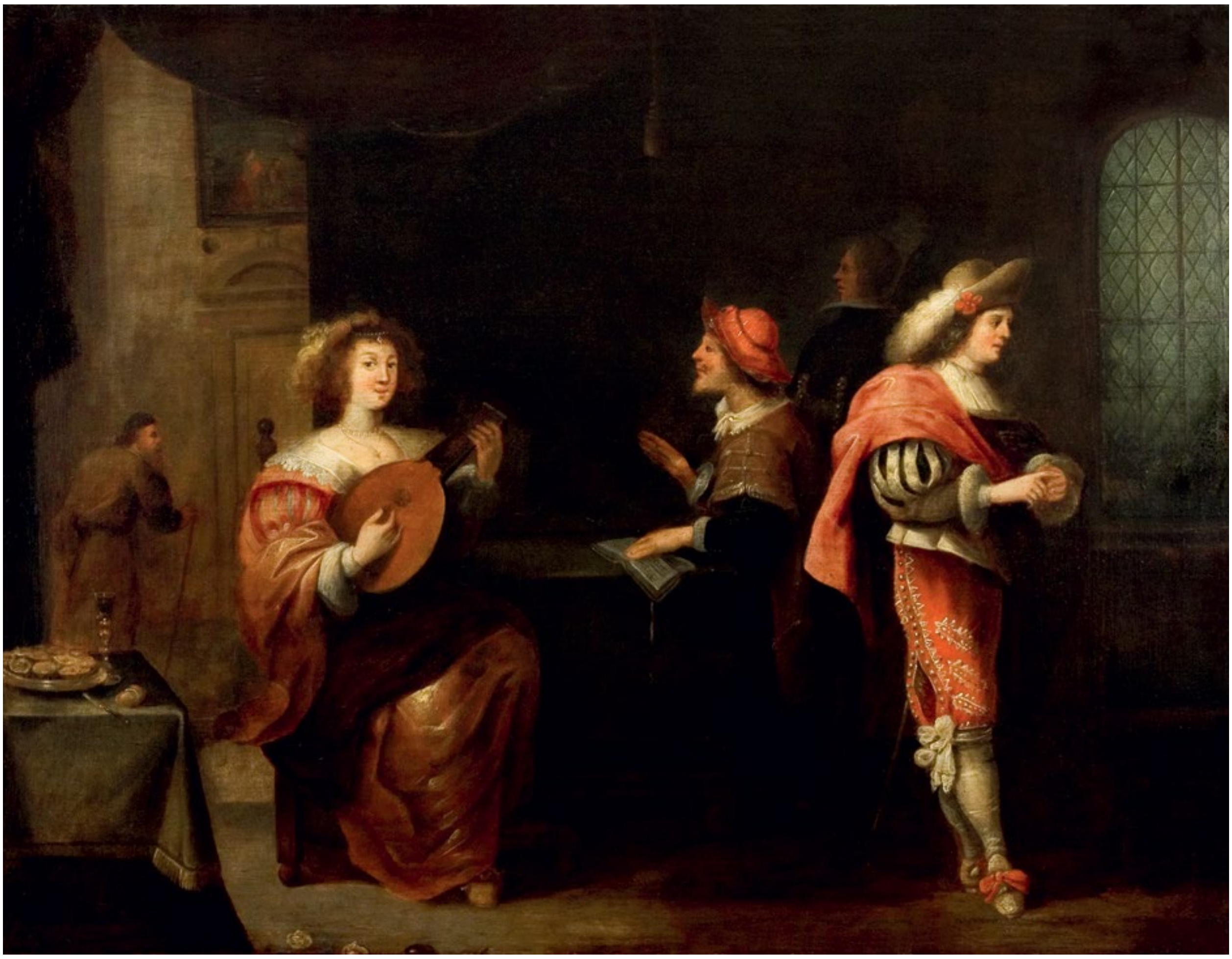
oil on panel; 47.5 x 64 cm

inv. no. ЗСУ-57

an inscription on the back (top centre, Latin): *D. HALS*

Thin wooden plank; the painted layer is well preserved with retouches along the edges.
The painting was first registered in List 5, under serial number 4, labelled as the work by Jan van Bijlert.

There are no preserved data on this painting's acquisition so it cannot be determined whether it was Ilić's earlier acquisition or whether it was purchased after the Second World War. L. Janković named it "The Music Lesson" based on its content. (1969: 23). The depicted theme bears all the features of a genre that enjoyed great popularity in Dutch and Flemish painting in the first half of the 17th century. The artworks belonging to this genre were called geselschapjes (Eng. merry companies) and the trace of their iconographic origins goes back to Flemish paintings and engravings of the 16th century, which depicted groups of people sinfully and carelessly enjoying themselves before the coming end of the world. Numerous Dutch 17th-century painters (e.g. J. Steen, G. van Honthorst, P. de Hooch, J. Vermeer, C. Netscher, D. Hals, P. Codde and others) depicted such activities as a part of everyday life, but they intended to turn the gallant scenes of socializing and music playing into allegories with a moralizing and didactic message (Mirimonde 1962: 123–138; Németh 1999: 114; Rasmussen 2007). L. Janković provisionally classified the painting to the Flemish school of the 17th century and, as possible creators, she named not very known Antwerp painters who painted basic themes of play, music and conversation – Christoph Jakobsz and Hieronymus Jansens. Lj. Vujaklija also wrote about the problem of authorship, opting for the original attribution by J. van Bijlert as the most plausible (2010: 86). Given that there is a whole series of paintings with a similar theme in van Bijlert's oeuvre, attributing the painting from Novi Sad to this master was not entirely unjustified. However,



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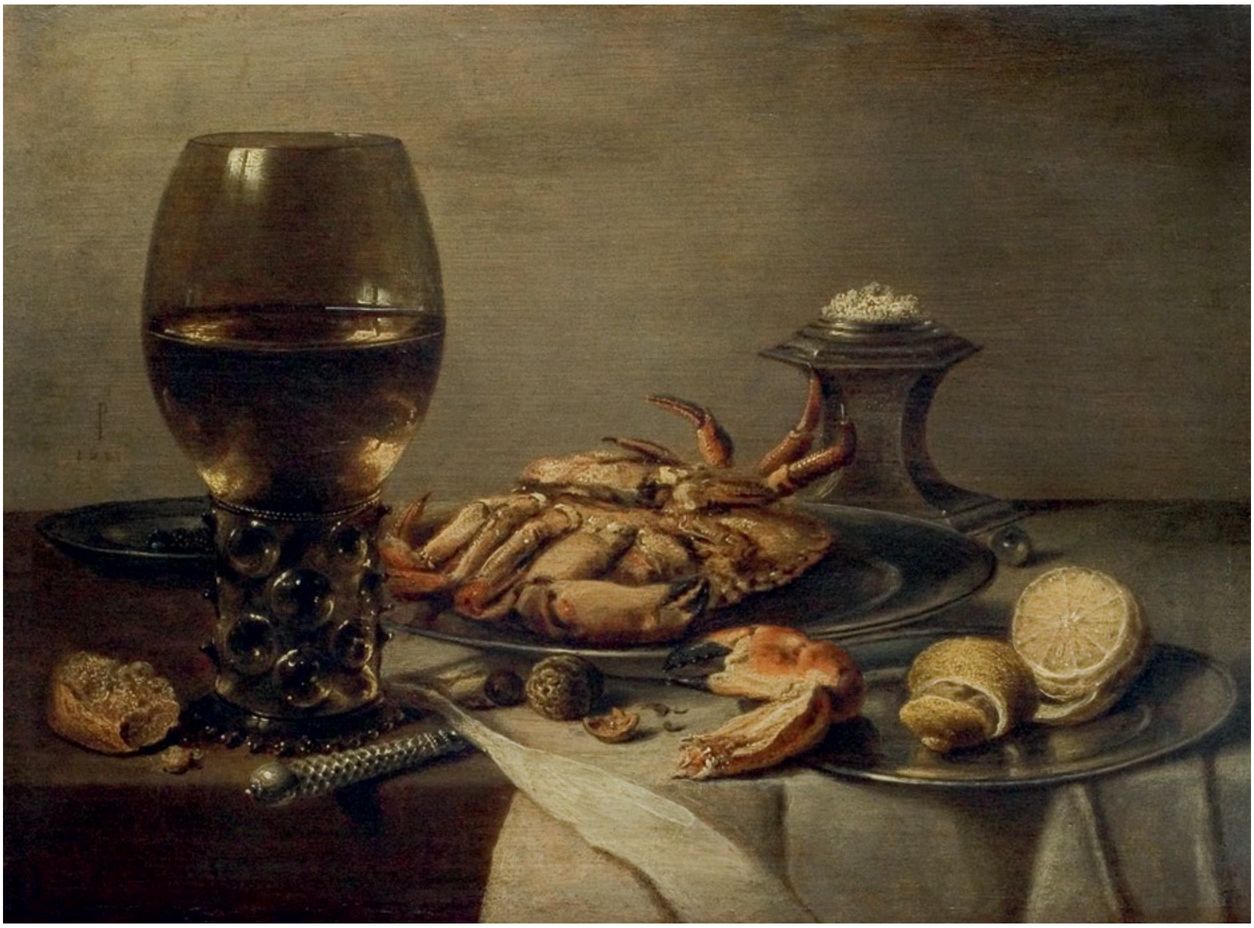
Bijlert's technical and artistic approach is much more polished than the one used for the piece from the Collection. The unusually calm atmosphere of the depicted scene, inaccuracies in the drawing and details that are not characteristic of Bijlert. An old inscription on the back of the painting refers to Dirck Hals, another Dutch master from the first half of the 17th century who very often painted "merry companies". By looking at his works, the possibility of the mentioned attribution can also be rejected because his manner compared to the unknown author of the painting from the Collection, features greater craftsmanship and originality. The discovery of a copperplate with almost identical content, entitled "Death at the Concert", sheds new light on the Novi Sad painting. As the inscriptions on the print reveal, the copperplate was cut by Paul Pontius according to the model of Jan Cossiers and it was printed at Geeraet Donck's, and later at Jan Meyssens'. According to the data of the Netherlands Institute for Art History in The Hague, Cossier's original artwork with this content has not been found so far and is known to the public only through the above-mentioned copperplate by Pontius, well known in the professional literature of the 18th and 19th centuries (Douce 1833; Kolfin 2005: 260; Marolles 1872; Heinecken 1790). In the Institute records, there is no other example of an oil painting with the same content, so the Novi Sad example is exceptional in that sense. If we take into account the fact that neither the print nor the painting has oppositely facing contents, as in a mirror, it can be said with complete certainty that the copperplate was created first, and then the painting from the Collection. Precisely because of this, we can also reject J. Cossier as a possible author because it would be completely illogical if he made two versions of the painting, one before, and the other after the creation of the print. By comparing it with the print, it is immediately noticeable that the painting from Ilić's legacy is missing three important characters in the form of skeletons that communicate with the other figures and give the whole composition a new meaning. Although it was believed for decades that there were no skeletal characters found on the copperplate, under the polished surface layer of the Novi Sad painting, the imaging using infrared reflectography revealed the existence of an older layer that completely repeats the content of the print. In the obtained recordings, made in 2017, all three skeletons were found with their props, a small dog, as well as the first version of the arched opening along the right edge (Јеликић – Лазић 2017: 217-226). Thus, it was confirmed that it is a special type of genre composition that was not rare in the Flemish-Dutch painting of that period and has its origins in medieval dance macabre scenes. The relatively modest artistic quality of the painting "Death at the Concert" and the inability to recognize the stylistic features of none of the famous Flemish or Dutch artists, lead to the conclusion that its attribution is still open. At the same time, it can be considered with great certainty that the painting with its original content was created during the 17th century in the area of Flanders where its print template was also made. However, the most important questions about this piece are when and why it was coated the way it was. The quality of the coating indicates a skilled painter who managed to hide the details of the older layer but not avoid the compositional inconsistencies contained in the newly created depiction. The modification of the painting from the Collection was most likely done in the 19th or the first half of the 20th century when the taste of the art market was more conservative and did not accept certain contents. In this way, the symbolic scene with menacing skeletons was transformed into a pleasant and decent scene of music playing.

Bibl. Janković 1969: 23; Вујаклија - Д'Амико 2010: 85-86; Јеликић – Лазић 2017: 217-226; Лазић 2018: 92-94.

Cf. Heinecken 1790; Mirimonde1962: 123-138; Németh 1999: 114; Kolfin 2005.



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Pieter Claesz

(Berchem 1597/8 – Haarlem 1660)

He was born in Berchem near Antwerp, where, in 1620, he became a member of the Guild of St. Luke. From 1621 until the end of his life, he lived in Haarlem. His art influenced a number of the Dutch painters of the 17th century. Along with Willem Claeszoon Heda, he was the most important painter of a special type of still lifes – tables set for breakfast or dinner, with food, drinks, dishes, smoking accessories, musical instruments (the so-called banketje, ontbijt). Although at the beginning of his career, he used vivid colours, in the 1620s, his style and technique matured. He adopted a dimmed, monochromatic palette and, at the same time, reduced the content of his paintings. By varying compositionally the same or similar objects, he used a limited repertoire of tableware and dishes common to the Dutch table of the 17th century. Periodically, he explored the vanitas theme. After 1640, he reintensified the colours in the paintings, probably under the influence of Jan Davidsz de Heem and Abraham van Beyeren (Gerson 1983: 201; Thieme et al. 1999: vol. 7, 38).

61. STILL LIFE WITH LOBSTER

oil on panel; 38.5 x 54.5 cm

signed and dated (centre left): *PC* (ligature) *1644*

inv. no. ЗСУ-29

The board is inlaid; the painted layer is preserved; along the bottom edge, there is an old slat serving as an extension.

The painting was most likely bought by Ilić at the auction of the R.A... collection in Paris, in 1931.

The painting was first registered in List 2, under serial number 10, labelled as the work by “Peter Gless”.

The painting belongs to a series of artworks that we can certainly claim to have been in the collection of Dr Ilić even before the Second World War. According to the database of the Netherlands Institute for Art History, the migration of this piece on the art market during the first half of the 20th century is known. Until 1926, its owner was the Parisian collector Edouard Warneck who sold the painting at an auction (auct. no. 23), held at the Galerie Georges Petit in Paris on 27-28 May of the same year. Already on July 19, 1927, the painting reappeared at an auction at the Galerie Fischer in Lucerne (auct. no. 23), where it was bought by a certain *A. L.* from *L* (listed initials from the auction catalogue). Then, on April 8, 1930, the same buyer put the artwork up for sale at the Brussels auction house J. Fiévez (auct. no. 37). Ultimately, on June 17, 1931, Claesz's painting appeared at a Paris auction at the Hôtel Drouot (auct. no. 21) as the property of the collector MRA. Lj. Vujaklija assumes that "the painting was then bought by Dr. Ilić, which is quite possible because he had already begun to form his Novi Sad collection" (2010: 87). This assumption is also confirmed by a small seal on the back of the painting with the inscription *DOUANE CENTRALE PARIS*, which proves that the painting passed through customs control and was legally exported from France. G. Gamulin was the first to publish Claesz's artwork in the professional literature. He saw the painting in the Gallery of Matica Srpska at the end of the 1950s. He unreservedly attributed the painting to Pieter Claesz and identified it as a typical work by the famous Haarlem painter. His interpretation of the signature, however, was wrong, as L. Janković correctly noted in her research paper (1969: 28). Gamulin read the year written under the monogram in the ligature as 1681 (with the possibility that the fourth digit could be 4 or 9). This dating cannot be accepted, because Claesz died in 1660. L. Janković, therefore, proposed a new interpretation of the date whose first three digits are 164, and the last 1, 4 or 9. Eventually, Martina Brunner-Bulst (in her letter of April 1988) suggested that it is surely the year 1644. The stylistic and iconographic analysis of the Novi Sad painting also supports this dating. In the period after 1640, Claesz reached his full maturity as a painter by perfecting the so-called genre of monochrome breakfast (banketje) to perfection. The iconographic and chromatic reduction of his paintings from the 1640s reflect the sobriety imposed on Dutch society at that time. Claesz's perception of the theme became more precise, and more focused on a certain number of objects and colours, while the viewing angle moved lower and closer to the displayed content. The painting from Novi Sad is a typical example of a dining table with objects and food that are repeated in his works: wine glass, metal plates and cutlery, salt shaker, bread, lobster, lemon and walnut. This modest but well-organized assembly of objects contains a symbolic moral. While bread, salt and wine are obvious symbols of Christianity, the lobster and a cut lemon warn the viewer about self-protection against deceitful friends, i.e. external beauty that hides bitterness. A peeled lemon, which will soon begin to rot, also reminds us of the transience of earthly existence. The suggestive iconography is accompanied by a special technique that does not insist on rich colours and light effects, but, on the contrary, uses a reduced palette and discrete accents of light. Although almost ascetic, this artistic approach of the Haarlem master makes the displayed contents self-sufficient, elegant and highly popular on the art market from the 17th century to the present day. In this respect, the composition from the Collection does not lag behind his best works and is related to a whole series of paintings from public and private collections created in the period between 1640 and 1645 (still lifes from Haarlem – Frans Hals Museum, 1645, inv. no. 48; Prague – Národní galerie, 1643, inv. no. 9970; Strasbourg – Musée des Beaux-Arts, 1644; Amsterdam – Rijksmuseum, 1644, inv. no. 4839A; Ohio – Museum of Fine Arts, 1642, inv. no. 50.233 and others).

Bibl. Gamulin 1960: 47; Janković 1969; 28. Вујаклија - Д'Амико 2010: 86-87; Лазић 2018: 43-45.

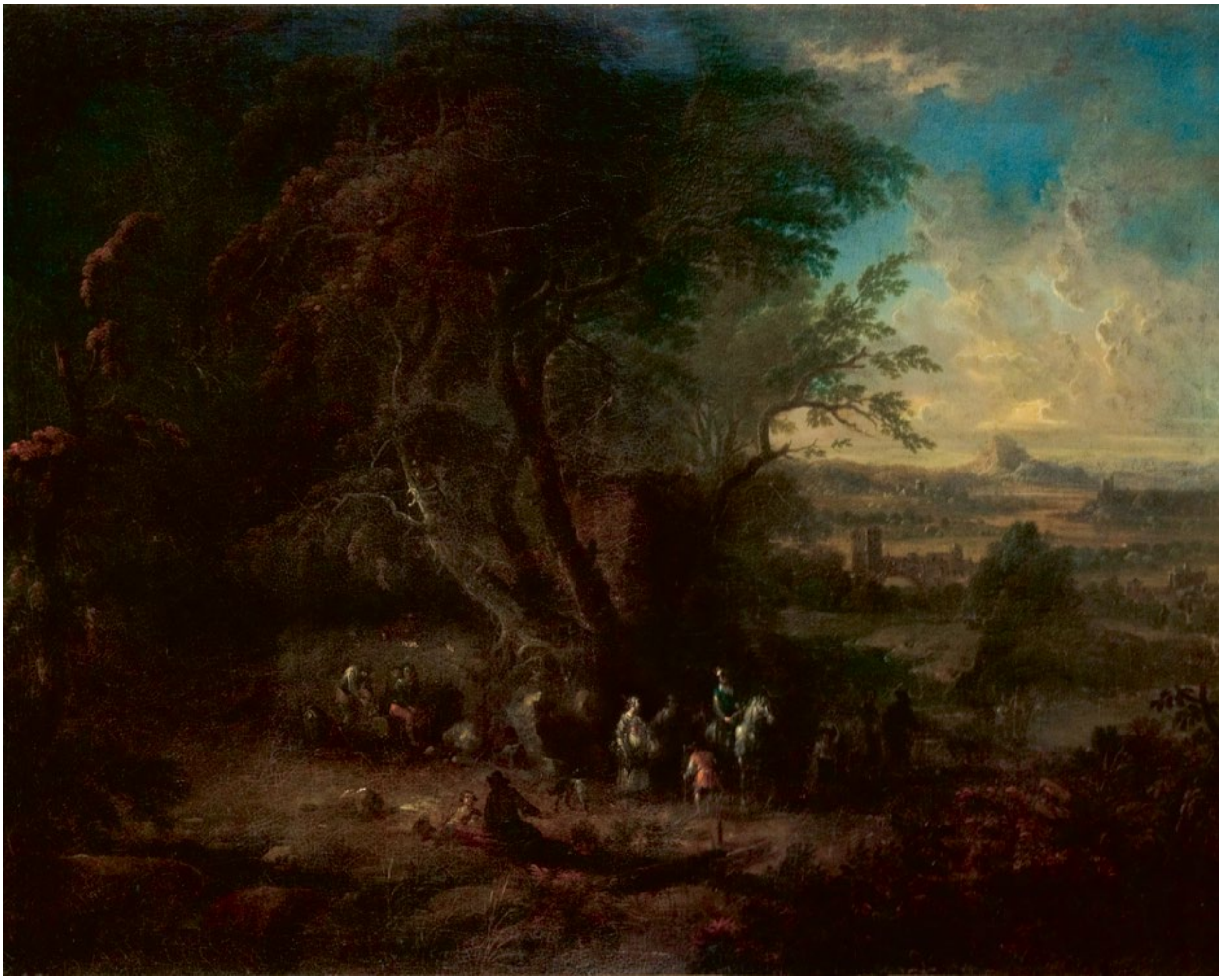
Cf. Šip 1978: 15; Vroom 1980: 102, 116, 123, 145; Schneider 2003: 21, 86, 102-104, 115; Biesboer et al. 2004: cat. 102.

Unknown Dutch painter from the circle of Hermann van Swanevelt, mid-17th century

62. LANDSCAPE WITH PEASANTS

oil on canvas; 51 x 68.5 cm
inv. no. ЗСУ-14
Outdated relining; the most recent cleaning and conservation was done by Rista Ćinkulov in 1971.
The painting was first registered in List 5, under serial number 28, labelled as the work by Hermann Swanevelt.

One of the examples of the Dutch landscape from the second third of the 17th century is represented by a painting that came into the Foreign Art Collection as the artwork by Herman van Swanevelt. There is no information about how Dr Ilić acquired the painting while the official records mention it only in 1964. L. Janković approved of the proposed attribution with scrutiny but managed to place the work in a specific artistic circle and chronological framework. In 1969, after consulting the author of the study on the Flemish landscapes, Yvonne Thiéry, L. Janković concluded that “the artist must either have been a member of the Dutch colony of landscape painters that gravitated around Claude or had direct contact with italicized landscapes made by Jan Both and Claes Berchem” (1969: 37). The content of the painting, as well as all the features of the applied artistic and technical procedure, support this claim. It is noticeable that the work is not based on real scenes and visual



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experiences, but represents a compilation of various landscape details combined with several smaller figures. The compositional set includes a darkened foreground with staffage figures, a hilly relief in the background with outlines of old fortresses while the top right segment of the painting shows a sky with cobwebbed clouds. This method of painting is characteristic of the second generation of Dutch landscape painters who lived in Italy, in the 1630s. Among them was H. van Swanevelt who stood out and was thus listed as the possible creator of this painting. Like some of his colleagues, for example, Jan Both, Nicolaes Berchem and Jan Asselijn, Swanevelt was influenced by the first Utrecht painters who stayed in Italy (Cornelis Poelenburgh, Breenbergh Bartolomeus, Pieter van Lear), but also by the most important French landscape painters – Claude Lorrain and Nicolas Poussin. Spending much of his career in Italy and France, Swanevelt created a distinct type of landscape that contained the Arcadian spirit of the older Dutch landscape painters and the classical structures he saw in the works by Lorraine and Poussin. His landscapes were mostly devoid of the usual mythological and biblical figures, as is the case with the Novi Sad painting. The function of a dozen illuminated figures in the foreground is completely neutral and their presence does not burden the work. Most of the canvas is occupied by branched crooked trees that can often be seen in the paintings, drawings and prints of the Utrecht landscape painters. Since Swanevelt mostly signed his paintings, the absence of the signature on the piece from the Collection also leads to the assumption that it is the work by an experienced but still unidentified landscape painter who, like the aforementioned masters, brought the atmosphere and light of Italian landscapes into Dutch art.

Bibl. Janković 1969: 35-36; Вујаклија - Д’Амико 2010: 90; Лазић 2018: 102-103.

Cf. Rosenberg et al. 1979: 295-298; Gerszi 2000: 93-116.

Unknown Dutch painter, mid-17th century

63. A FEAST ON THE VILLAGE SQUARE

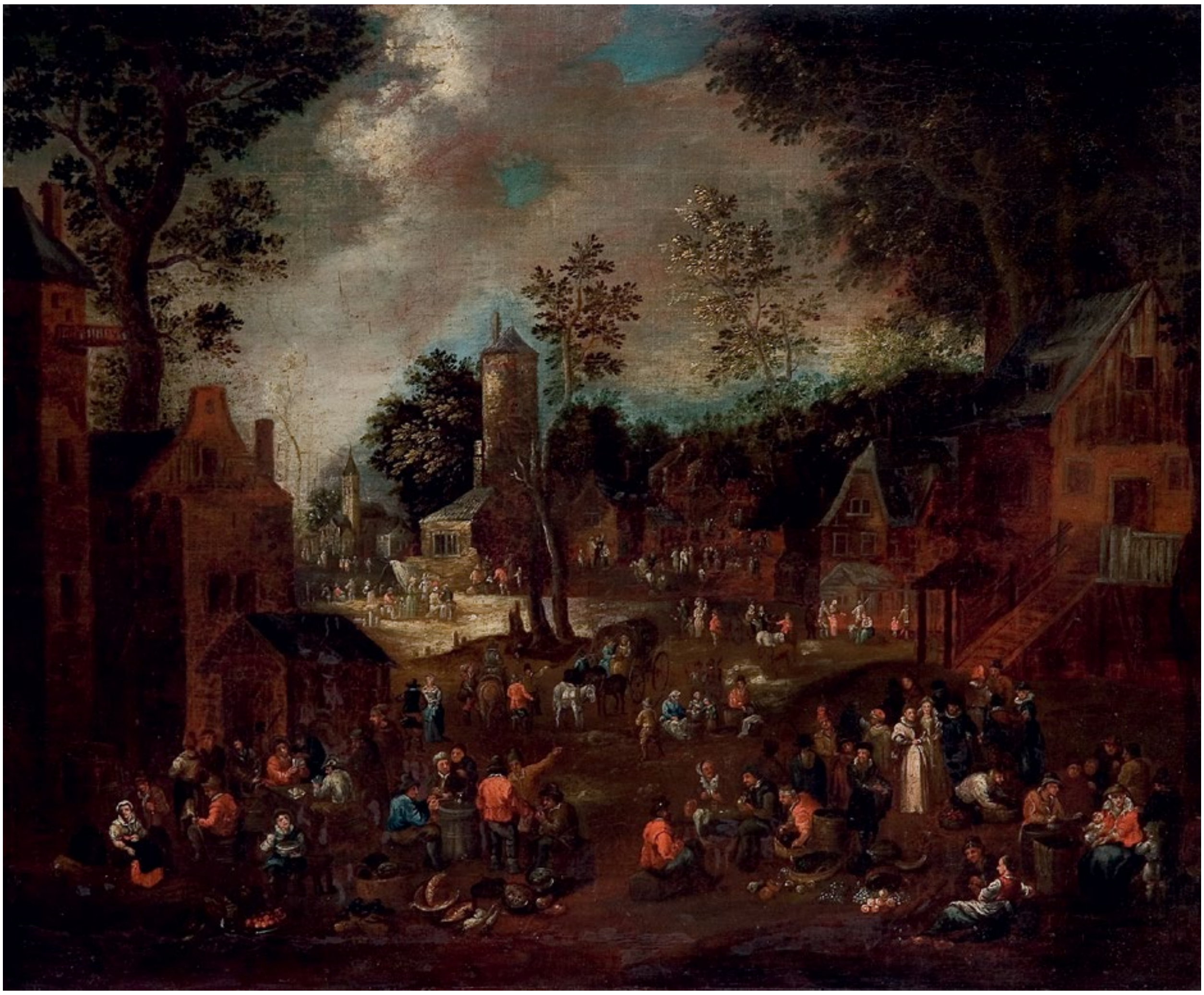
oil on canvas; 63 x 81 cm

inv. no. ЗСУ-19

Outdated relining. The painted layer is damaged. The most recent restoration and new retouches were carried out by Dušan Mihajlović in 1968 in Belgrade.

The painting is first registered in List 1, under serial number 10, as the work of Droochsloot, and in List 2 as the work of Jan Brueghel.

The painting entitled “A Feast on the Village Square” belongs to a small group of Dutch-Flemish works depicting rural life in the 17th century. It was probably acquired for the collection before the Second World War, as evidenced by an old photograph of the piece, preserved in the limited records of Dr Ilić. The fact that the painting already appears in the first post-war collection inventory from 1948 speaks in favour of the mentioned acquisition chronology. This work of art produced a formula, a prototype that was introduced into the painting of the Dutch countries by Pieter Bruegel. A multitude of small figures is shown on the village square, divided into several groups doing various activities that can only be understood by a more detailed insight into the content. The distinctly narrative composition is surrounded by different types of architecture (farmhouses, mills, a church, an inn, etc.), which were common in the works of the same genre by many Dutch and Flemish masters in the 16th and 17th centuries. Colouristic effects are achieved by alternating vivid red, blue, grey and pink shades. L. Janković extensively dealt with the question of the painting’s authorship, which was first listed as the work by Joost Cornelisz Droochsloot and then Jan Brueghel I (the Elder). “Our painting is likely the work of an epigon of Jan “the Flower” Brueghel or his son Jan Brueghel II. Their epigones followed them and were inspired by their motifs, but they did not achieve the virtuosity of their role models. The technique of Jan “the Flower” Brueghel and his son, who imitated him, was one of the principal



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guides of a group of 17th-century Flemish landscape painters. Abraham Govaerts, Antoine Mirou, Adrien Stalbemt, Peeter Gysels, Mathieu Schovaerdts and Theobald Michau all belong to this group. These small masters, painters of anecdotal landscapes, represented popular village and city scenes, landscapes with small figures, which corresponded to Jan Brueghel both father and son" (Janković 1969: 18). The opinion of L. Janković was not only based on a general comparison of the content and composition with the works from the Breughel family's workshop, but also on the recognition of certain details (architecture, characters, carriages) that were typical of their approach. This attribution is, however, too bold, because the artistic and pictorial values of the painting cannot be fully understood due to numerous retouches of the painted layer, old varnish and damage to the canvas. Its central part, which is in the best condition, speaks in favour of the claim that it is an artist who was educated on the legacy of the 16th and 17th centuries masters, such as Peeter Baltens, Marten van Cleve, David Vinckboons, Peeter Bout and even Droochsloot. Their picturesque and realistic landscapes, often of anecdotal content, largely match the theme in the painting from the Collection. In the first edition of the Collection catalogue, Lj. Vujaklija points out that "the depository of the National Museum in Belgrade keeps one painting, attributed to Droochsloot (inv. no. I.STR 970), very similar to ours in terms of the content" (2010: 92). The fact that the painting was done on canvas indicates the possibility that this is a painter belonging to the second half of the 17th or the first half of the 18th century, but who still worked in the manner of older generations of landscape painters.

Bibl. Janković 1969: 16-18; Вујаклија - Д'Амико 2010: 91-92; Лазић 2018: 99-100.

Cf. Rosenberg 1979 et al.

Claes Molenaer

(Haarlem 1629-1676)

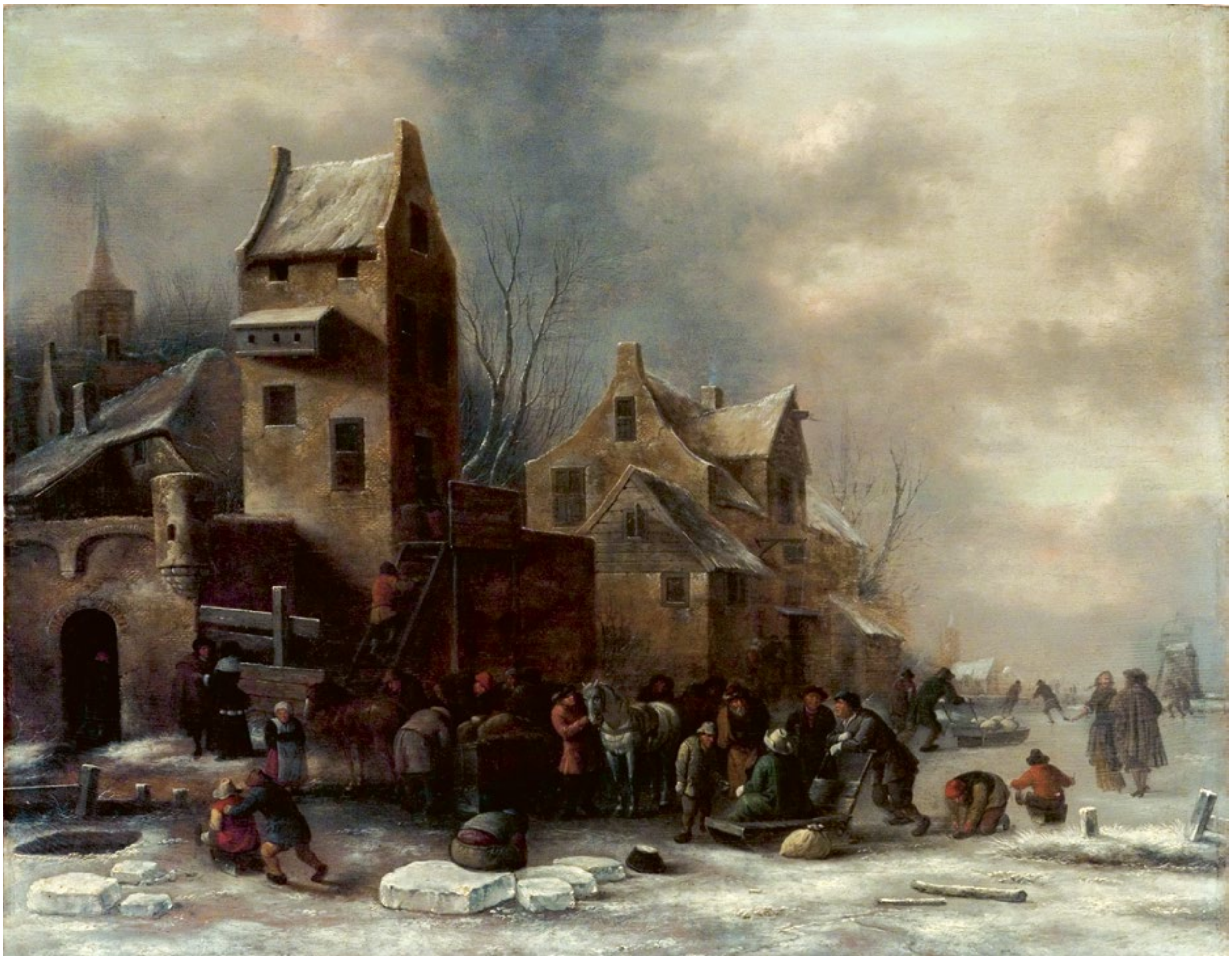
Haarlem painter, active in the second third of the 17th century. He was the younger brother of painters Bartholomeus Molenaer and Jan Miense Molenaer from whom, most likely, he received his first art lessons. He joined the Guild of St. Luke in Haarlem in 1651. He specialized in creating anecdotal, especially winter landscapes and in depicting peasants in the open space. His biggest influences were the popular Dutch landscapers Ruisdael van Salomon and Jakob van Ruisdael, Roelof van Vries, Cornelis Decker and Isaac van Ostade. His paintings feature a warm, finished monochrome palette, as well as, typically Dutch, the realistic vividness of the depicted theme (Bol 1973: 284-285; Thieme et al. 1999: vol. 25, 32).

64. WINTER LANDSCAPE WITH A MILL

oil on panel; 63.5 x 80 cm

signed and dated (centre left, Latin): *C. Molenaer 1668*.

inv. no. ЗСУ-12



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The board is inlaid; cracked along the centre; the painted layer is well-preserved.

The painting was first registered in List 5, under serial number 12, labelled as the work by Claes Molenaer.

Combining several types of genres – landscapes, vedutes, anecdotal scenes with rural figures – was Molenaer's speciality, also noticeable in his work from the Foreign Art Collection. All the authors who had the opportunity to study the painting agree with Ilić's old attribution to the Haarlem painter (Gamulin 1960, 47-48; Janković 1969: 30). This claim is supported by the recognizable artist's signature, discovered in 1968 during the cleaning of the painting (*C. Molenaer 1668*). In European galleries and private collections, there are numerous works by Molenaer with very similar content (winter landscapes in Bucharest – Muzeul Naţional de Artă al României, inv. no. 9.961/1.995; Moscow – Ostankino Palace, inv. no. 412; Arnhem – Museum Arnhem, inv. no. GM6586; Montpellier – Musée Fabre, inv. no. 837-1-62; Schwerin – Staatliches Museum, inv. no. 142 and other places), and in the Corsini Gallery in Rome, there is even one identical, but a bit larger (inv. no. 1392). Lj. Vujaklija, therefore, believes that the Novi Sad painting is a replica of the one from Roman, made by the master himself (2010: 93). Although the wooden base is cracked along the middle and the painted layer is covered with yellowed varnish, the painter's handwriting is legible and recognizable. The painting shows a common composition that can be found in many of Molenaer's works. The content is divided by an invisible diagonal line into a dynamic, playful segment and a part filled with silver-grey clouds. The rural objects of different dimensions and shapes occupy the largest part of the canvas, providing vividness, but also solidity to the depiction. In the foreground, there are groups of peasants, engaged in conversation and common chores. The warm palette of brown and grey tones is dominant and is accented by frozen white icebergs and the red details of the clothes. The quality of the technique corresponds to the late period of Molenaer's oeuvre. Without renouncing the limited thematic repertoire and the adopted method, the artist skilfully and realistically depicted the daily life of the peasants in this Novi Sad painting, continuing the tradition of P. Bruegel I (the Elder) and other numerous Dutch landscape painters from the first half of the 17th century.

Bibl. Gamulin 1960, 47-48; Janković 1969: 30; Вујаклија - Д'Амико 2010: 92-93; Лазић 2018: 47-48.

Cf. Bernt 1948-62: II, 539; Bol 1973: 284-285; Răchiţeanu 1976: pl. 289.

Unknown Dutch painter, mid-17th century

65. TEMPEST

oil on canvas; 73 x 83 cm

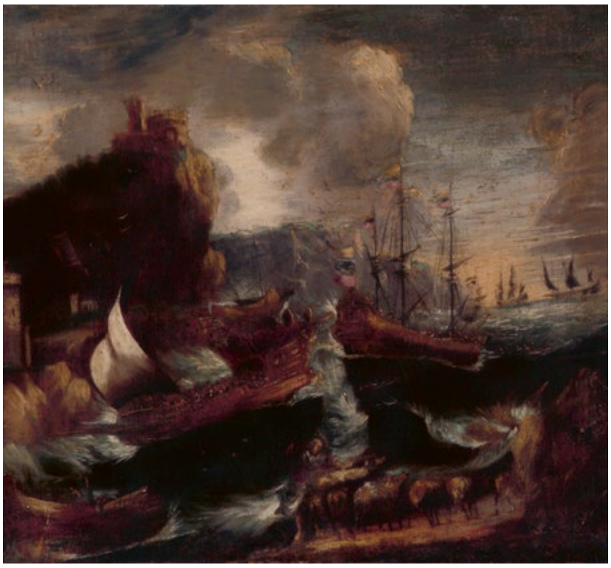
inv. no. ЗСУ-58

Outdated relining. The painted layer is quite worn away. There are several old retouches. The most recent cleaning and restoration of the old retouches were done by Rista Ćinkulov in 1972.

The painting possibly originates from the collection of Baron Emil Kušević from Hetin.

The painting was first registered in List 5, under serial number 23, labelled as the work by an unknown master.

According to Dr Ilić, whose statement was reported by the Ljubljana newspaper "Tovariš" on June 12, 1964, the painting "Tempest on the Sea" was acquired in Zagreb from an unnamed Jewish family (Milenković 1964: 12). However, in the reevaluation of the origin, Lj. Vujaklija also took into account the notes of the collector and art dealer Lazar Kovačević whose copies are in the archives of the Foreign Art Collection. From them, we learn that the painting called "The Seascape", which L. Kovačević bought in 1935 from the Baroness Kušević of Hetin, it most likely became the property of Dr Ilić after the Second World War. Since "Tempest on the Sea" was the only painting in his collection belonging to that genre, there is a possibility that it was bought from Baroness Kušević. The work was sold and bought under the attribution of Adriaen van de Velde, an Amsterdam



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painter who did not deal with the sea themes. Lj. Vujaklija, therefore, suggests that the artist may have been mistaken for his brother Willem van de Velde the Younger, a famous Dutch marine painter (2010: 101). Regardless of the acquisition's origin, the painting from the Collection is thematically very similar to the works of Flemish and Dutch marine painters from the late 16th and early 17th centuries. It depicts a dramatic, but also the fantastic moment of a storm that engulfed several ships near the rocky coast. Cloudy sky, swirling waves, and high rocks with an old fortress are very common motifs in the paintings by most of the artists from the mentioned period. The Novi Sad painting follows the method of the Flemish artists, Peeters Bonaventura, Jan Porcellis and the Dutchmen Aert van Antum, and Simon de Vlieger in whose paintings we find similarly composed elements. The painting also contains an unusual detail – a shepherd with a flock in the foreground, whose static posture is in complete contrast to the rest of the painting. However, for the 17th-century audience, the presence of human figures was a metaphor for the absence of fear in the face of the forces of nature. Although the current state of the painting, which was last cleaned and retouched in 1972, makes it difficult to notice its quality, a rather free and broad stroke is obvious with accented pastose and bright lines. The technical and artistic leisure led the previous researchers to place the painting, for now only conditionally, chronologically and geographically within the framework of the 17th-century Dutch-Flemish school.

Bibl. Janković 1969: 24-25; Вујаклија - Д'Амико 2010: 100-101; Лазић 2018: 105-106.

Cf. Goedde 1986; Rosenberg et al. 1979: 285-293.

Franck Reicher Osterhuys after Jan Muller

(Ingolstadt/Bavaria (?), second half of the 17th century)

Very little is known about the life and professional career of this artist. He was probably born in the Bavarian city of Ingolstadt, but the exact year of his birth is unknown. It is believed that he lived in the second half of the 17th century and was active as a painter from 1679 to 1701 when he signed his last artwork. He explored religious themes. From his works the church altar in Ortenburg (Bavaria) from 1690 and several easel paintings in the museum and private collections have been preserved. The word "Osterhouijs", which appears in his signatures, most likely denotes a geographical term, but it has not been established to which settlement it refers (Gerson 1983: 277; Thieme et al. 1999: vol. 28, 104).

66. BELSHAZZAR'S FEAST

oil on panel; 38.5 x 56 cm

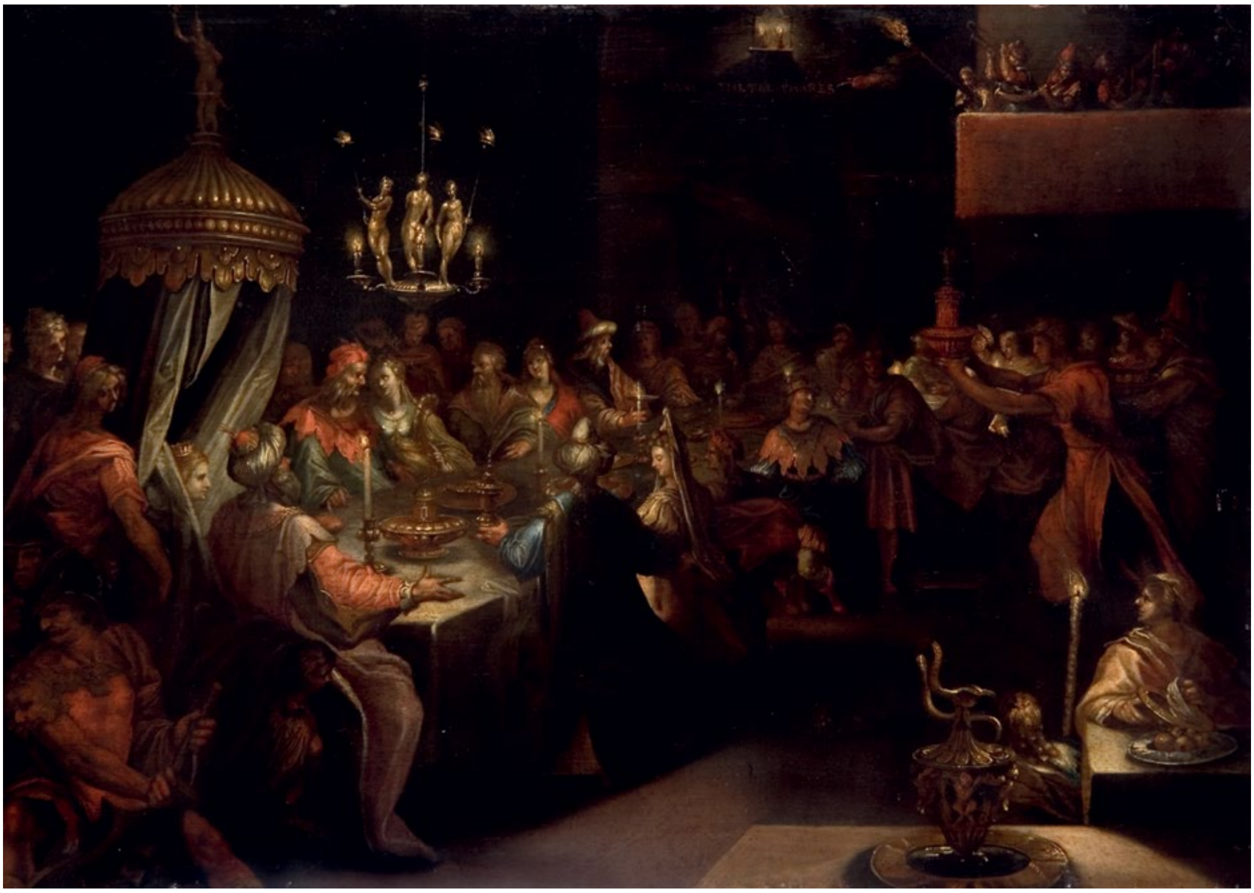
signed, inscribed and dated (bottom centre): *Franck Reicher. pinxit. Osterhouijs 1684*; on the back, the remains of an inscription with the name: *Franck S.P.* and a red wax seal with an embossed (noble?) coat of arms.

inv. no. ЗСУ-16

The plank and painted layer are very well preserved.

The painting comes from the collection of Baron Emil Kušević in Hetin and was bought with the name "Pharaoh's Wedding" at the beginning of the 20th century in Nice (?). From 1935 to c. 1955, the painting was in the collection of Lazar Kovačević in Novi Sad. Later, Dr Ilić bought it for his collection.

The painting was first registered in List 5, under serial number 9, labelled as the work by F. R. Osterhuys.



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The origin and migration of the painting can be partially traced thanks to the preserved materials of the Novi Sad collector Lazar Kovačević, who in 1935 bought several paintings from the collection of the late husband of Baroness Kušević of Banat. Based on the receipt, we learn that Baron Emil Kušević, otherwise a passionate art lover and collector, bought the painting with the original name "Pharaoh's Wedding" in Nice before the First World War for the price of 2,750 Krones. In the desire to discover its maker, L. Kovačević obtained the expertise of Viennese art historian W. Suida who attributed the work to the famous Flemish master F. Franken the Younger. It is certain that in 1949 the painting was still in the possession of L. Kovačević who was trying to sell it in Belgrade, as we learn from the preserved letter. Dr Ilić bought the painting only around 1955. In the official list from 1964, it is recorded as the work of Osterhuys. The interest in "Belshazzar's Feast" was first shown by G. Gamulin who published it as the work by an artist whose name had not appeared in the professional literature and relevant databases until then (1960: 48). L. Janković assumed that it was a painter who did not necessarily have to be Dutch or Flemish, but who certainly relied on their artistic heritage (1969: 16). The painting from the Collection is proof of that connection because as a template Franck Reicher used an engraving that was printed in Amsterdam at the end of the 16th century in the workshop of the Muller family, which basically repeats the work by Jacopo Tintoretto "The Last Supper" (1592-1594) from the San Giorgio Maggiore Basilica in Venice (Kok 1994: 240; Kok 1995: 5). Late Mannerist engraving by J. Muller was used as a model by different artists from the 17th and

18th centuries, mostly members of the Francken family whose paintings with the same content are in several museums and private collections (Pippidi 1985: 6–7). We recognize the same template in the paintings by Frederik van Valckenborch, Caspar (I) van der Hoecke, Adriaen van de Venne, Johann Heinrich Schönfeld and other artists from Western and Central Europe. Although the known oeuvre by F. Reicher is rather small, it contains as many as three works of art with the theme of Belshazzar's feast. Apart from the item from the Collection, one painting is in a private collection (sold at Christie's, November 9, 2010, auct. no. 94) and the third is in the Museum of Fine Arts in Budapest. A. Czobor wrote about that work in 1955, stating that the former artist's signature (*F. C. Reichmann*) probably disappeared as a consequence of the restoration process (1955: 34). The content is identical in all three versions with slight differences in details. According to the year of its creation, it is the oldest painting from Ilić's legacy (1684) but also the smallest one. Following Muller's example, Reicher placed the Old Testament event from the fifth chapter of the Book of the Prophet Daniel in a hall with a diagonally placed dining table surrounded by figures. The characters are depicted in oriental, even classical, brightly coloured clothes. The protagonist, the Babylonian ruler Belshazzar, is shown from behind, sitting at the head of the table, at the moment when a hand writes prophetic words on the dark wall in the background (*MANE THETEL PHARES*) announcing his doom. Thanks to the effect of artificial lighting achieved by the presence of an elaborate chandelier with the Three Graces, the golden canopy and dishes on the tables in the hall become accentuated. In the bottom left corner of the painting, there is a figure of a muscular soldier, painted in the tradition of Muller's teacher Hendrik Goltzius and the Rudolphians of Prague, i.e. the Italian Mannerism. By placing a distant gallery with several figures and two busy servants as well as a golden jug on the table in the foreground, the overall composition appears well balanced.

Bibl. Gamulin 1960: 48; Janković 1969: 16; Вујаклија - Д'Амико 2010: 96-97; Лазић 2018: 54-57.

Cf. Czobor 1955: 34-39; Kok 1994: 223-264; Kok 1995: 3-29.

Unknown Flemish painter after Jan Muller, 17th century

67. ADORATION OF THE MAGI

oil on panel; 40 x 51 cm

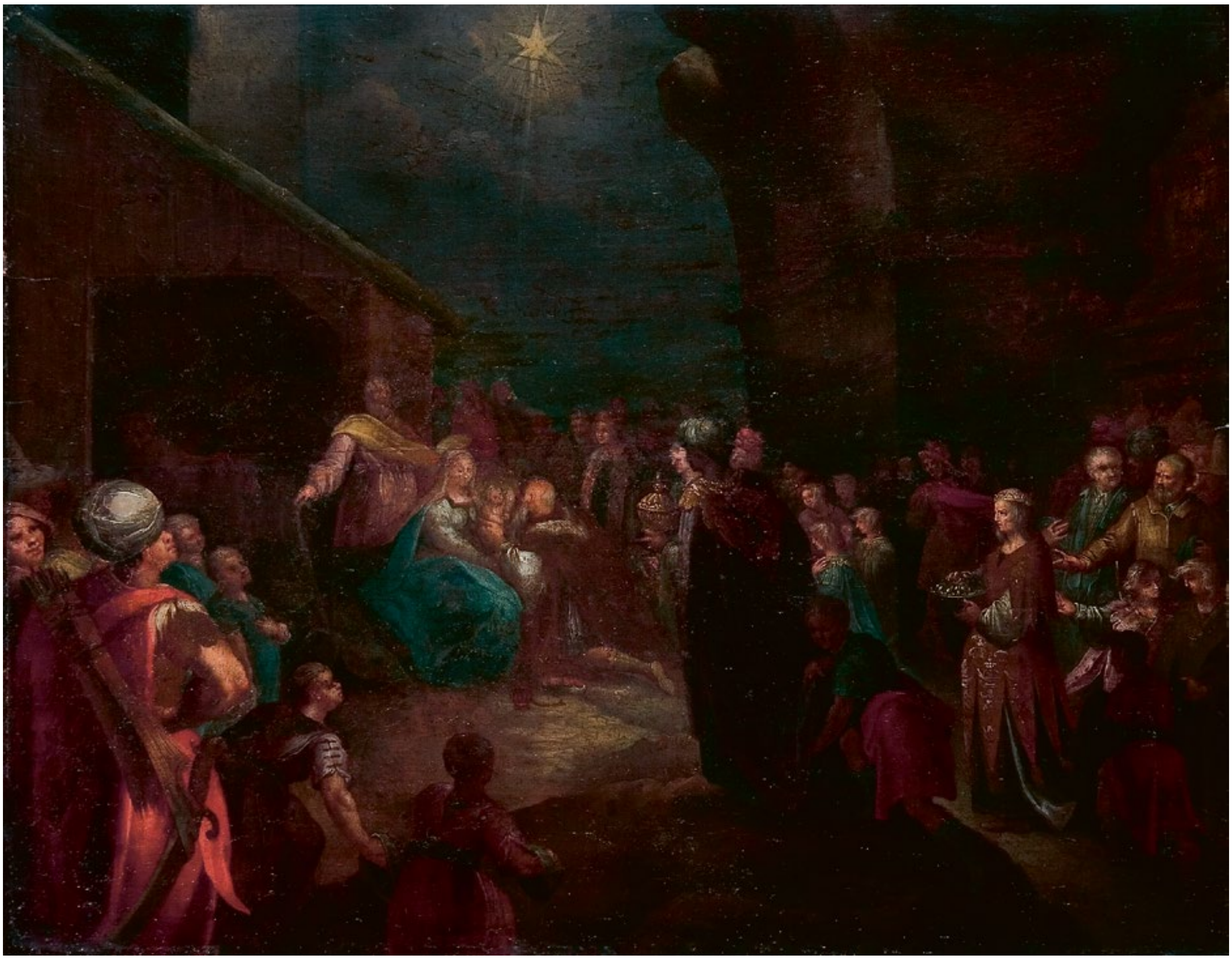
illegible signature (bottom, Latin): *H: cam[...]*

inv. no. ЗСУ-48

The board is inlaid; the painted layer is quite worn away and some parts have fallen off; it has numerous retouches.

The painting was first registered in List 5, under serial number 43, labelled as the work by an unknown master.

The assumption that the painting was bought abroad before the Second World War is suggested by a photograph of the work with the stamp and signature of Ilić's associate A. Kolačevski (*Nice Sept 1934*). The New Testament composition on wood is, according to its basic features, very similar to another painting from the collection - "Belshazzar's Feast" by F. Reicher. Both works were created according to the famous copper engravings of J. Muller from 1597–8. (Kok 1994: 244; Kok 1995: 5) so they represent a testimony to the wide influence of this Amsterdam engraver on the northern 17th-century painters. Given that they were acquired under different circumstances, the former owner of both paintings, Dr Branko Ilić, was probably not aware of the fortunate circumstance involving the presence of two related works in the collection. Same as "Belshazzar's Feast", "Adoration of the Magi" depicts a biblical scene that takes place at night, but this time in an open space surrounded by the fantastic architecture of Bethlehem. The light of the Star of Bethlehem illuminates a large number of protagonists who are arranged in groups around the Mother of God with Christ. The present luminist effects, diagonal-asymmetrical composition, figures with their backs turned in the foreground



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and colourful costumes represent the features of the Rudolphian Late Mannerist tradition, which continued to live through J. Muller in Flemish and Central European art of the 17th century. The painting from Novi Sad repeats all the details of the print template, but due to the poor condition of the painted layer, the value of the drawing is mostly no longer visible. The painted layer is very thin, so the structure of the wooden base can be seen from the surface, which was attached to a new cradling in 1968. Darkened varnish, unskilful cleaning, numerous retouches in the central and upper partitions as well as the almost vanished signature make it impossible to recognize the artistic process of an artist. According to L. Janković, the painting can be classified as 17th-century Flemish art (1969: 22). The experts of the Museé Royal des Beaux-Arts in Brussels came to the same conclusion. Their institution keeps another "Adoration of the Magi" influenced by J. Muller (inv. no. 390) but of larger dimensions (90 x 111 cm) with slightly changed details and in better physical condition. Compared to the work from Brussels, where the drawing and plasticity are very pronounced, the painting from the Collection features finer gradations and fluid lighting. These very features, as noted by Lj. Vujaklija, link the creator of the painting to Flemish Mannerism of the 17th century (2010: 95).

Bibl. Janković 1969: 22; Вујаклија - Д'Амико 2010: 95; Лазић 2018: 96–97.

Cf. Kok 1994: 223–264; Kok 1995: 3–29.

Follower of Daniel Segers and Davids de Heem's method, the first half of the 17th century

68. FLOWERS ON A FOUNTAIN

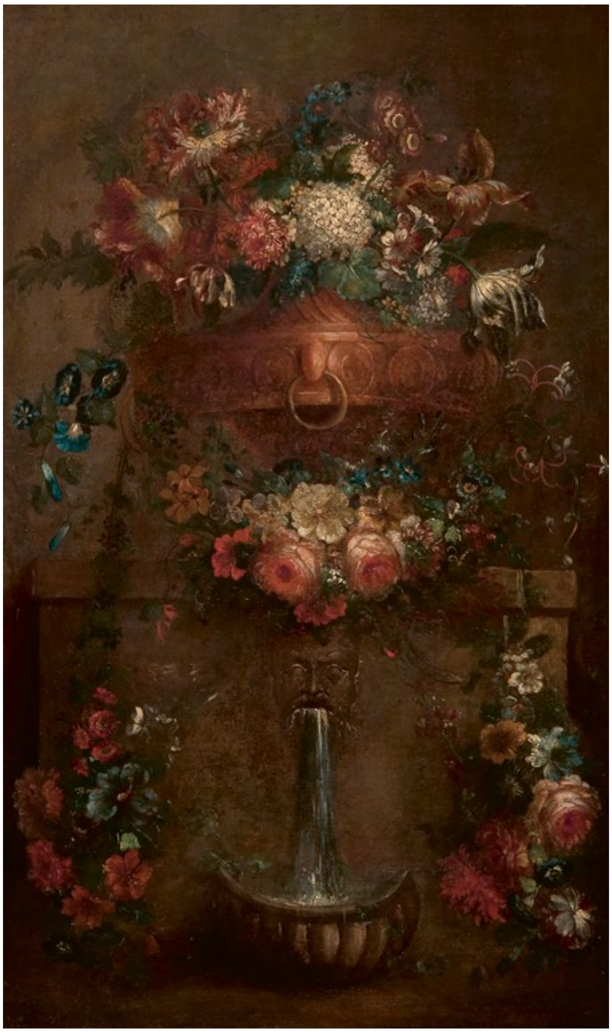
oil on canvas; 97 x 63.5 cm

inv. no. ЗСУ-97

Outdated relining. The painted layer is quite damaged and contains numerous old retouches.

The painting was first registered in List 5, under serial number 3, labelled as the work by D. de Heem.

The old attribution of this painting, which Ilić acquired as the work of Jan Davidsz de Heem (Utrecht 1606 – Antwerp 1683/84), has justifications due to the iconographic content and the way such themes are displayed on de Heem's paintings. The painting is significantly damaged and with numerous retouches, so its artistic quality cannot be entirely explored. According to the composition, which is shaped as the number eight around the cartouche with a depiction of a copper vase at the top and a fountain with a mascaron at the bottom, the painting from the Collection is certainly the work of a follower or imitator of Daniels Segers, a famous Antwerp painter and a student of Jan "the Flower" Brueghel, who took this iconographic type from his teacher and Rubens (Schneider 2003: 150-152). His representations of Eucharistic and Gospel themes, inspired by Jesuit ideas in the spirit of the Counter-Reformation (Brussels 1965: 238-239. pl. 235, 255), attract like-minded people, the most famous of whom is D. de Heem and Frans Ykens (Antwerp 1601-1693), but as his followers, they did not enrich this genre with thematic innovations. Emphasized Eucharistic symbols – depictions of chalices, cereal ears, grapes or directly the Crucifixion (Schneider 2003: 153-154) – which are usually found in de Heem's paintings, are missing from this piece. The grisaille cartouche depicting a mascaron with water dripping from its mouth can only be a prefiguration of this old emblem as a source of faith. The content of the painting from the Collection and the arrangement of flowers undoubtedly arose from a formal imitation of the models of Segers and de Heem, which until the end of the 17th century, were nurtured by a whole series of less-known painters, with incorporated Eucharist symbols, but also of vanitas, i.e. using flower garlands as a decorative frame for more profane themes, as with Jan Frans van Son or Karel van Vogelaer (Ember 1985: 32-35, figs. 33, 35). The painter's craftsmanship, especially concerning the free light accents on the fountain mask, points to an educated and skilful painter who imitates the style of J. D. de Heem with more freedom.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Cf. Bruxelles 1965: 238-239. pl. 235, 255; Ember 1985: 32-35, fig. 33, 35; Schneider 2003: 150-154.

Jan van Huysum

(Amsterdam 1682 - 1749)

One of the last 17th-century Dutch still life painters and a member of a famous family of painters from Amsterdam. He began his painting studies in the studio of his father Justus van Huysum who specialized in painting flowers His vast knowledge of plants was the result of frequent trips to horticulture centres and places where numerous sketches of unusual and rare flowers were made. In addition to still lifes, his landscapes have also been preserved, which, unlike vases with flowers, were filled with imaginary and lifeless details. He created chalk drawings and watercolours in which he achieved special colouristic effects. As one of the most commercial painters of his time, he sold paintings at very high prices and his patrons were the Duke of Orleans, Sir Robert Walpole and other members of royal dynasties and European aristocracy. He had an enormous influence on an entire generation of painters, and for the following two centuries had multitudes of followers who sought to imitate his lavish style (Bredius 1915-1922: Vol. 4, 1197-1202; Thieme et al. 1999: vol. 28, 207-208).

Jan van Huysum or an 18th-century copy

69. FLOWERS IN A CERAMIC VASE

gouache on paper; 76.5 x 57 cm

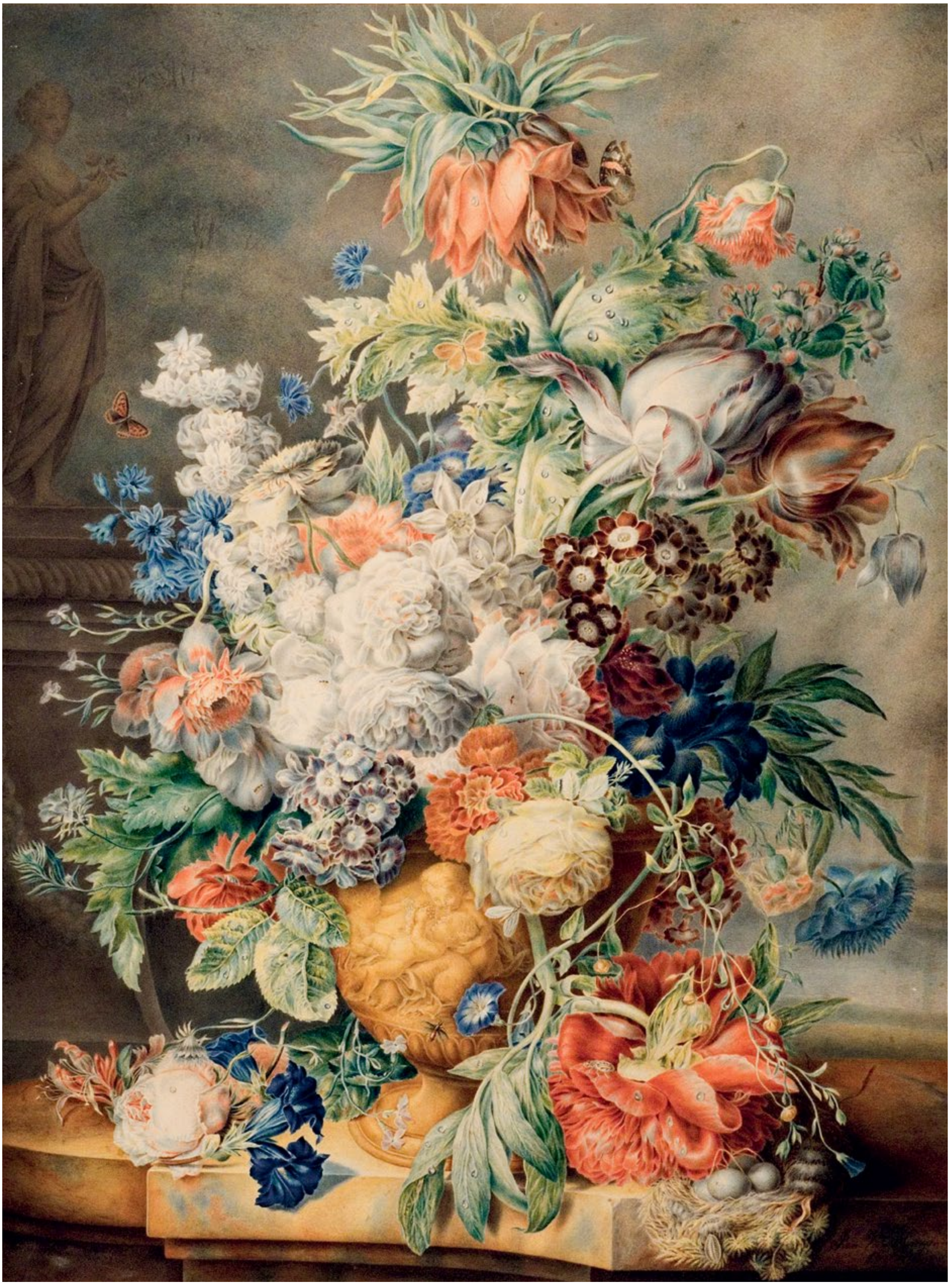
signed and dated (bottom right, Latin): *Jan Van Huijsum fecit 1721*

inv. no. ЗСУ-41

The paper is laminated on a single wall cardboard with a glued matte; the painted layer is well preserved.

The painting was first registered in List 2, under serial number 18, labelled as the work by Jan van Huysum.

The general compositional scheme of this work fully corresponds to the style Huysum adopted around 1720 and used in numerous later works. A bouquet of different flowers, apparently unarranged, is placed in a yellowish terracotta vase, decorated with putti in bas-relief. The vase stands on a stone balustrade and in the background there is the figure of the goddess Flora and the park. Unlike 17th-century Dutch artists, who depicted symmetrically arranged bouquets, Huysum, following his affinity for Late Baroque and Rococo art, used the form of the Latin letter S. The ambitious composition testifies to the painter's ability to combine different flora that grew during all seasons. The bouquet thus illustrates the fascination that the Dutch culture of the 17th and 18th centuries developed towards horticulture, especially towards those species that were not autochthonous of that geographical area. Every part of the plant, insects and a small nest at the bottom of the painting are depicted with meticulous strokes. The bright background of the painting is also typical of Huysum's art after 1720, and chiaroscuro effects were used to enhance the three-dimensionality. In the collection of the Dutch-Flemish school, the painting "Flowers in a Ceramic Vase" is one of the most intriguing works of art. At the end of the 1950s, this piece was the subject of G. Gamulin's interest who wrote a short note about it and published an illustration in the "Peristil" magazine (1960: 47). L. Janković and Lj. Vujaklija agreed with the Zagreb expert, pointing out that it is a work whose authorship is not in doubt, not only because of an apparently authentic signature but also because of the technical characteristic of the master (Janković 1969: 27–28; Вујаклија - Д'Амико 2010: 99). In recent times, doubts about Huysum's authorship of the gouache from the Collection were raised by S. Segal in a monographic study of this artist. Relying on a black-and-white photograph from "Peristil", he claims that it is most likely a later copy of a painting with the same content from 1723, which is now in Amsterdam (Rijksmuseum, 81 x 61 cm, inv. no. SK-A- 188) (Segal 2007: 192). In later correspondence, Segal elaborated his conclusion in more detail by asserting that Huysum very rarely dated his drawings, that is, it is unlikely that the Novi Sad gouache, as a finished work, was created two years before the oil original from Amsterdam. He also pointed out that its dimensions, if it is a study for a future painting, are completely unusual for the Dutch master.



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Therefore, all existing drawings, studies and copies with identical content must be taken into account in the assessment of the authenticity. There is a 1723 drawing in Vienna (Graphische Sammlung Albertina, 42.2 x 32.8 cm, inv. no. 17606) and oil studies in Berlin (Kupferstichkabinett, Staatliche Museen zu Berlin, 42.2 x 32.3 cm, inv. no. KdZ 374) and Paris (Musée du Louvre, 41.6 x 31.8 cm, inv. no. 22670). In England, there is one copy of the Amsterdam painting with a false signature of Jan van Os from 1787, which today is considered the work of the Brussels artist from the second half of the 18th century, Theodor van Paul (The Fitzwilliam Museum, Cambridge, 81.9 x 57.9 cm, inv. no. M.12). The examples above show that Huysum did his preparatory studies on paper measuring around 42 x 32 cm while the paintings were usually on a wooden panel measuring around 80 x 60 cm. The Novi Sad gouache deviates from the rules in this respect. A comparison of the signature on the work in the Collection with the master's original signatures reveals small deviations because the letters do not match Huysum's handwriting, although these differences can be attributed to the use of a demanding technique such as gouache on paper. All the mentioned inconsistencies support the claim that in Novi Sad, there may be one of the later copies of the painting from Amsterdam whose creator wanted to make the impression of authenticity with a false signature and dating. On the other hand, the virtuosity of the craftsmanship testifies to a technique that can be identified with the skill of a great Dutch master. According to Vujaklija, the painting from Amsterdam "differs from the one from the Collection only in a few minor details; otherwise, it is completely faithfully repeated in the drawing, while the lighting is more contrasting, as a result of a different technique" (2010: 99). The copy from Novi Sad, even though the oil on panel was not used there, can be considered a finished work, which is not the only case with Huysum's artwork. If the future examination of the carrier (currently laminated on cardboard) shows that it is paper from the first half of the 18th century, Novi Sad's "Flowers in a Vase" could still be included in Jan van Huysum's original works.

Bibl. Gamulin 1960: 47; Janković 1969: 27-28; Segal 2007: 192; Вујаклија - Д'Амико 2010: 99; Лазић 2018: 75-78.

Cf. Rosenberg et al. 1979: 365-366.

Follower of J. van Huysum, the first half of the 18th century

70. FLOWERS IN A VASE WITH A BIRD'S NEST AND BUTTERFLY

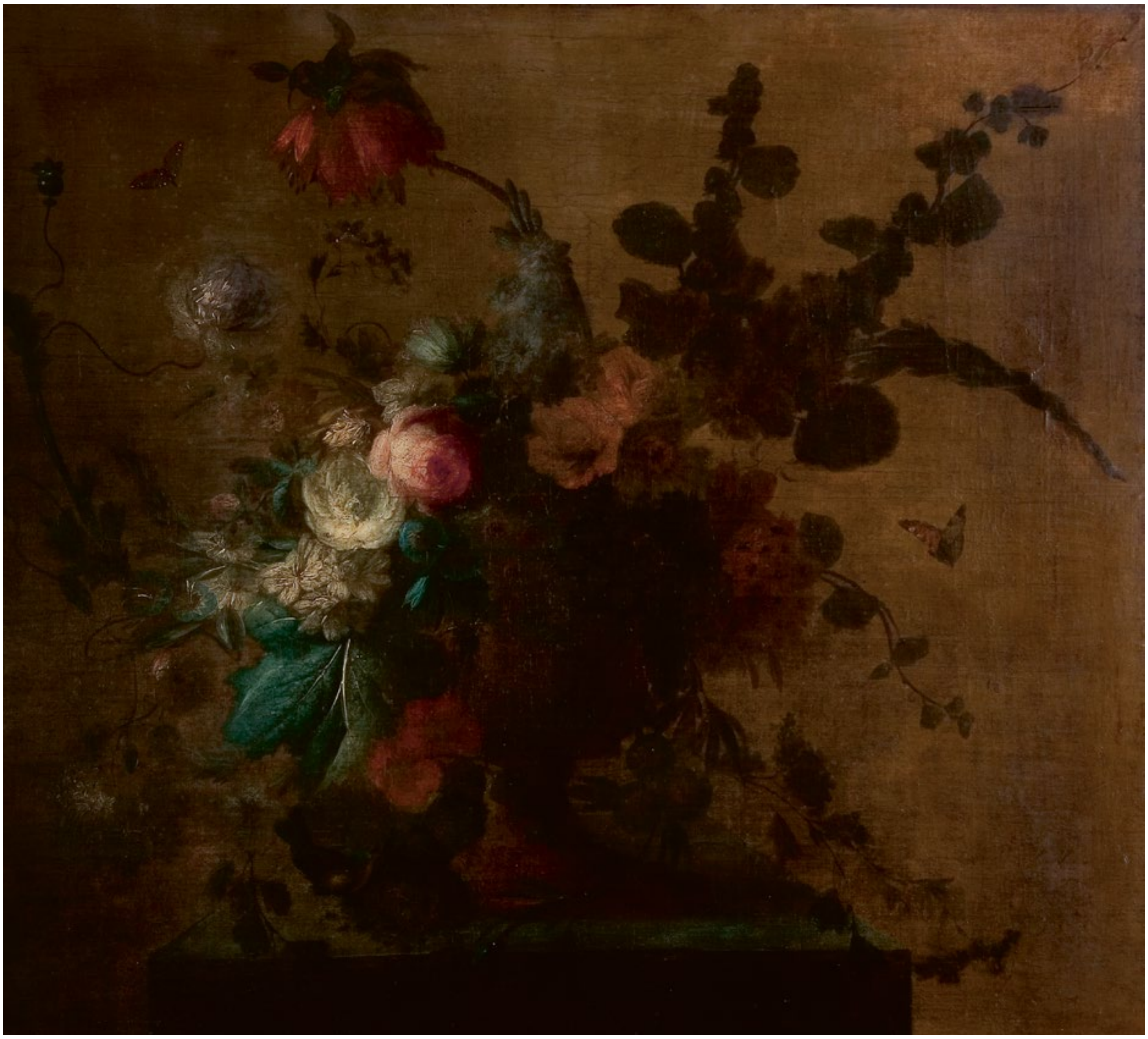
oil on canvas; 96 x 109 cm

inv. no. ЗСУ-59

Outdated relining, except for the central partitions; the painted layer is quite worn away and inadequately varnished.

The painting was first registered in List 2, under serial number 43, labelled as the work by an unknown painter.

Due to considerable deterioration of the painted layer and deposits of old varnish, except for some preserved partitions, the artistic quality of this once very attractive painting cannot be fully appreciated. According to the iconographic content consisting of the stone plinth, vase, nest with a bird, and different varieties of flowers, and especially according to the composition shaped as the letter S, it could be attributed to J. van Huysum. Also, the preserved parts of the painting reveal the painter's painterly handwriting in the meticulous process of depicting details. Only the slightly horizontal format of the painting is not usual for Huysum whose all paintings are in vertical format. What is also unusual is the high square pedestal of the vase and the unusually large area of the empty background which is not found in his paintings that always include a very dense composition of bouquets and with a painted background in the shape of a niche or a park with allegorical figures. If it is not the work by his father Justus or a work from his early period, the creator



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of the painting should be sought among Huysum's numerous followers or imitators of his approach from the first half of the 18th century. The closest parallels could be found in the paintings by Rachel Ruysch (Amsterdam 1664-1750; Thieme – Becker 1907-1950: XXIX, 243) who was not his imitator, but her works, in terms of content and technique, are very similar to Huysum's (Schneider 2003: 149, 196; Răchițeanu 1976: XXXVI-VII, pl. 289). The painting from the Collection, due to damage, is currently very difficult to attribute to a particular painter, but in any case, it is the work of a very skilful Huysum's follower.

Cf. Thieme – Becker 1907-1950: XXIX, 243; Răchiţeanu 1976: XXXVI-VII, pl. 289; Schneider 2003: 149, 196.

Unknown copyist after Rembrandt Harmenszoon van Rijn, 17th - 18th centuries

71. PORTRAIT OF AN OLD MAN WITH A FUR CAP

oil on panel; 28 x 22 cm

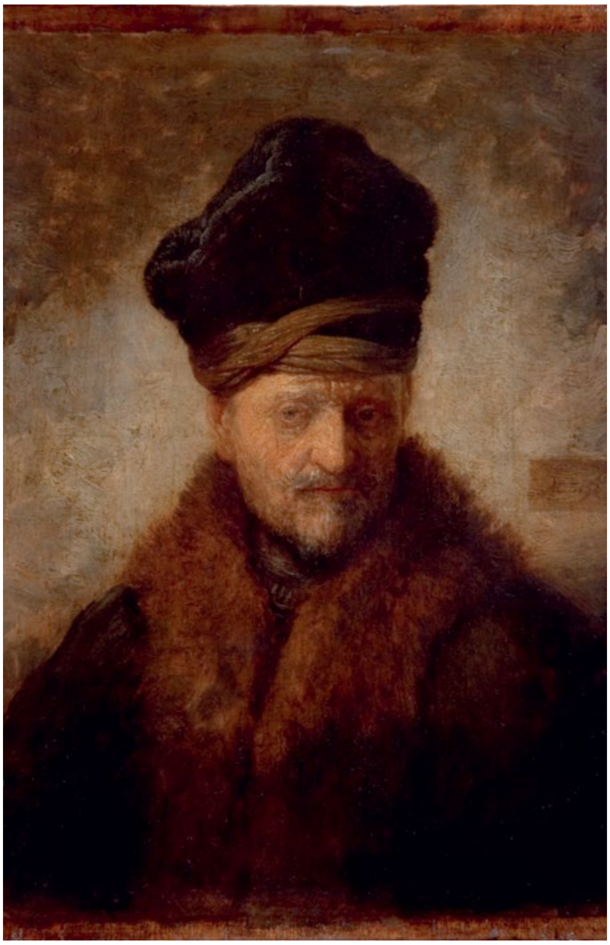
signed and dated (bottom centre, Latin): *Rm.. 1630* (?)

inv. no. ЗСУ-26

The board and paint are in good condition. The varnish and retouching refreshing were done by Duško Mihajlović in 1968.

The painting was mentioned for the first time immediately after the Second World War, officially in List 5, under serial number 22, as a work by Rembrandt.

One of the paintings in the Collection that caused the greatest controversy in the previous 50 years both among experts and the general public is a small portrait that Dr Ilić was convinced represented Rembrandt's father and that it was an autographical work of the great Dutch master from 1631. During his lifetime, the collector from Novi Sad claimed in interviews for numerous Yugoslav daily newspapers that he bought the painting in 1960 in Zagreb from a woman descended from a Budapest count family who brought it as a dowry after the First World War. Apart from his claims about the origin of the painting, the only published information about it can be found in V. Jovanović's paper: "It is known only that one male portrait, signed as Rembrandt's work, which was seen in a warehouse on Lenin Square, was later found in the collection of Dr Branko Ilić" (1987: 173, n. 30). The sources about the origin of the painting have never been found in Ilić's legacy. Domestic experts did not agree with Ilić about the authorship of the painting and pointed out that he owns a copy of the original which is in the Landesmuseum Ferdinandeum in Innsbruck (inv. no. 599). The painting was previously in the Hope Collection in England and in the ownership of Josef Tschager from Vienna who eventually bequeathed the piece to the museum in Innsbruck in 1856 (Bruyn et al. 1982: 292). L. Janković, who explored the available sources and contacted the relevant experts, contributed to solving the dilemma of whether the painting from Novi Sad is an authentic work, a replica, a copy or a forgery. According to her, the Foreign Art Collection possesses a copy of the painting from Innsbruck, made in the 17th or 18th centuries (Janković 1969: 32–35). The opinion of L. Janković was based on research and scientific analyses carried out in 1957 in Innsbruck, which confirmed the authenticity of their painting, then called "Bust of an Old Man with a Fur Cap". Until then, it was considered a possible copy of Rembrandt's lost work "Man in Oriental Costume" from 1630. The creator of the copy was considered to be Gerrit Dou, a close Rembrandt's associate (Bauch 1933: 201). The allegedly lost "Man in Oriental Costume" was known for an etching from 1633, whose maker was another Rembrandt's associate – J. van Vliet. Apart from the Novi Sad painting, which is not recorded in foreign reviews of Rembrandt's



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oeuvre, there are two other versions of the same portrait that are considered copies of the original from Innsbruck: in the Schleissheim Palace and the Schloss Weißenstein (Bruyn et al. 1982: 291). The painting is a typical example of the so-called tronie (Eng. head, face) portraits that Rembrandt painted mostly in the first part of his career (1625–1631) before leaving for Amsterdam. The Leiden period features small paintings on a wooden surface, in which the young painter represented himself and people from his surrounding, mostly the family members. In the bibliography from the early 20th century, there was an opinion that the painting from Innsbruck has a portrait of his father whose image is repeated in numerous drawings, engravings and oil paintings (Valentiner 1908: B. 20; Bruyn et al. 1982). The meticulousness with which Rembrandt depicted the costume and the expressiveness of the face was not achieved in the Novi Sad version. The unknown painter repeated the details, tones, light effects, the background of the original, and even the appearance of the signature, but the applied procedure is, nevertheless, insufficient to attribute the painting to a master of exceptional individuality. At the same time, it is quite certain that the model for the copy was the original work from Innsbruck, and not Vliet's engraving, which conveys the figure of the old man as in a mirror and with much more firmness in contours and light contrasts. It would be impossible to copy from such a print the subtlety of Rembrandt's stroke and palette. The approximate dating of the Novi Sad painting would be determined by radiographic research. Until then, the question remains open whether we can look for the artist who made the painting from the Collection among the students with whom Rembrandt collaborated in Leiden (Lievens, Dou, Jourdevill, Rousseaux, Vliet) or among the numerous 18th-century copyists of his paintings.

Bibl. Janković 1969: 32-35; Шелмић 1971: 2; Вујаклија - Д'Амико 2010: 89-90; Лазић 2018: 129-131.

Cf. Valentiner 1908: v. 20; Bauch 1933: 201; Bruyn et al. 1982: 42, 285–292; Јовановић 1987: 173, n. 30.

Follower of the Rembrandt Harmenszoon van Rijn's method, the late 17th - early 18th centuries

72. OLD MAN WITH TURBAN

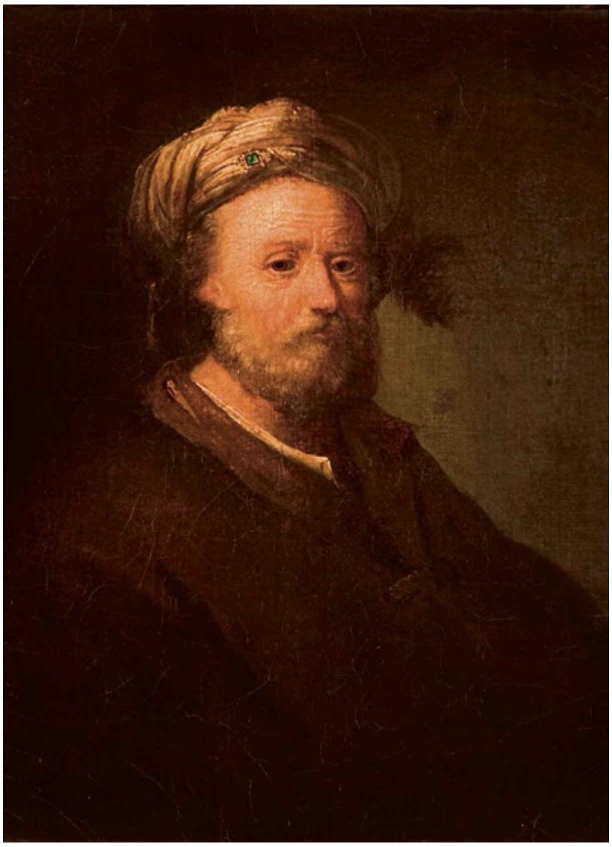
oil on canvas; 27 x 20.5 cm

inv. no. ЗСУ-27

Original canvas; painted layer very well preserved with minor retouches.

The painting was first registered in List 6, under serial number 53, labelled as Rembrandt's school.

Data on the acquisition of this part was collected from several sources. In the court minutes from 1953, it is stated that "Dr Ilić bought a painting with the head of an old man, in Paris, in 1951, from Rajko Slepčević for an unspecified price; a piece by an unknown painter of Rembrandt's school" (ИАГНС 1960-12871). Untypically for Dr Ilić's collection, in the preserved limited records, there are also two shorter analyses from Paris, written on the backs of the photographs containing this artwork. The "art expert" Alexis Kolatchevsky, an old Ilić's associate in France, expressed his opinion about the work: „In my opinion, this painting came out of Rembrandt's workshop. Smaller paintings by this great master are common, most typically with dark and light surfaces while the brushstrokes are very specific. This portrait is considered to be of very high quality". Another opinion was given by M. J. Subert, a customs expert and member of the French Union of Professional Experts in Works of Art and Collections (SFEP, founded in 1945), stating that it is a very „expressive work that can be attributed to the school of Rembrandt Harmenszoon van Rijn". Considering that Subert's note is dated November 17, 1951, we can mark that period as the most recent time of this painting's acquisition. Based on oral testimony, it was established that Dr Ilić had the painting with him in Paris in 1951, but it remains unknown whether he bought it at that time or earlier (Лазић 2018: 116). At the time of confiscation in 1954, the painting was in the apartment of Dr Ilić's sister. The portrait became the subject of professional processing only after Dr Ilić's death and the establishment of the Foreign Art



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Collection. Janković placed the painting in the wider circle of Rembrandt's followers and imitators who tried to copy the technique and style of the great master. According to her unjustifiably strict opinion, he is „a third-rate painter who is difficult to identify precisely because of his lack of independence" (1969: 35). That is why she assigns only a documentary value to the painting. Lj. Vujaklija remains more moderate by pointing out that the painting „was executed by a painter with average knowledge and abilities, who imitates Rembrandt's method with understanding and using a less restricted painter's handwriting and more vivid colourism" (2010: 90). The unknown artist created a work whose content and technical procedure correspond to the atmosphere of Rembrandt's Oriental portraits from his Leiden and early Amsterdam periods. Imitation is visible in the character placement, his physiognomy, the costume, the lighting and a certain freedom of brushstrokes. The well-preserved paint with minor retouches, the original old canvas and even the stylistic features of the frame, allow its approximate dating to the end of the 17th and 18th centuries when paintings in Rembrandt's style became extremely popular.

Bibl. Janković 1969: 35-36; Вујаклија - Д'Амико 2010: 90; Лазић 2018: 115-116.

Cf. Rosenberg et al. 1979: 77-138; Bruyn et al. 1982; Ember 2014.

Philipp Tidemann

(Hamburg 1657 – Amsterdam 1705)

He was born in Hamburg where, according to older biographers, he received his first art lessons from a certain painter Nicolas Raes. After becoming professionally independent, in 1678, he appeared in Amsterdam and became a member of the local art community. For years, he has been closely cooperating with Gerard de Lairesse, a famous artist whose theoretical work greatly influenced Dutch painting of the 17th century. Tidemann's art was not particularly original. He was under the influence of his tutor and the art principles and themes of Classicism. Not being able to find many similarities with the vivid style and common themes of the contemporary Dutch painters, Tidemann mainly created historical and mythological works as well as portraits. He had a reputation as a good wall decorator and printmaking artist and was also involved in bookbinding (Gerson 1983: 200, 215, 414; Thieme et al. 1999: vol. 33, 137).

73. DEATH OF CLEOPATRA

oil on canvas; 82 x 100 cm

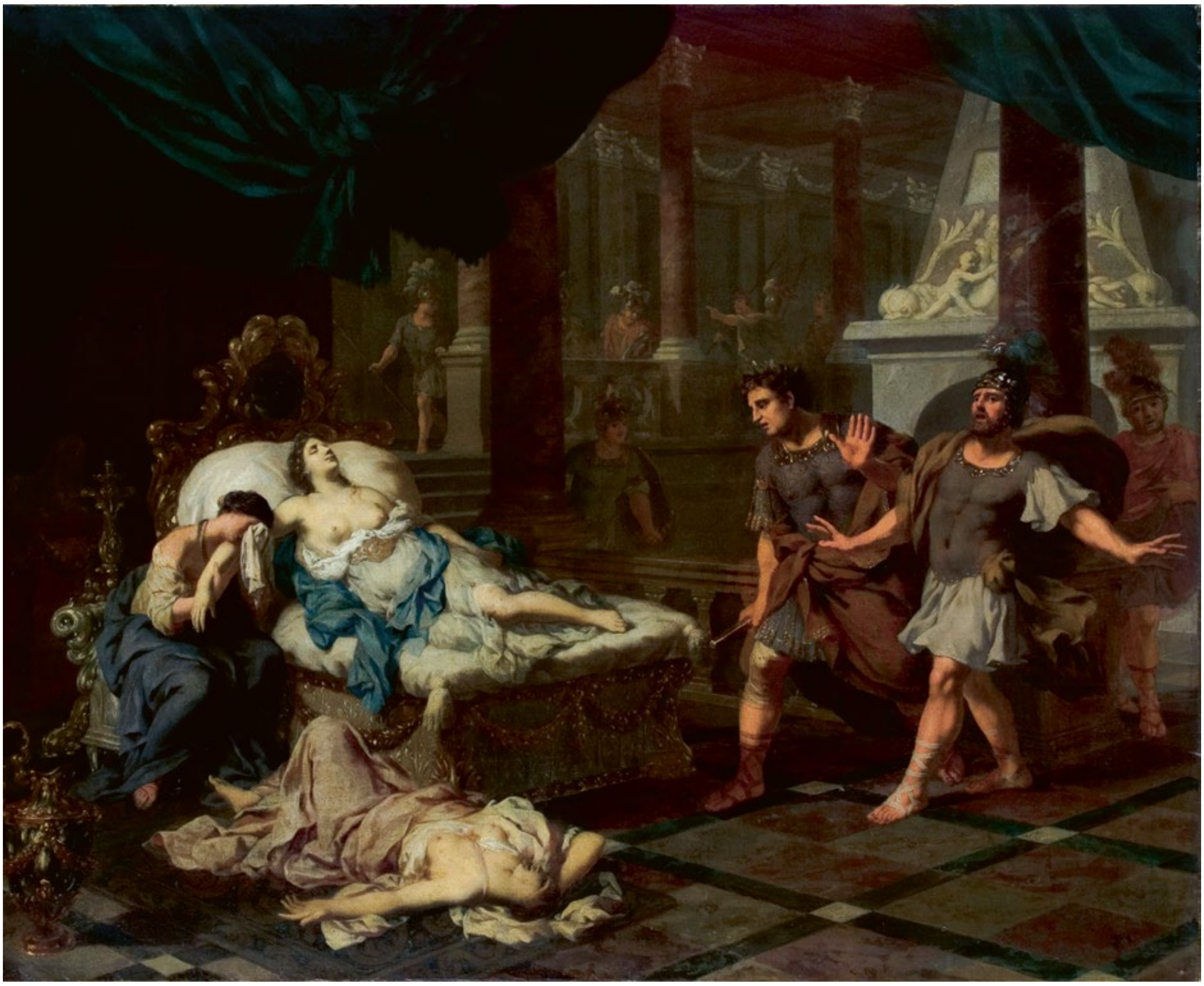
signed (left centre, Latin): *Philip Tidemann*

inv. no. ЗСУ-83

Outdated relining. The painted layer is very well preserved. The removal of outdated coatings and retouches was done by the Provincial Institute for the Protection of Cultural Monuments of Vojvodina in 1986

The painting was first registered in List 2, under serial number 44, labelled as the work by Lopes.

Dr Ilić probably acquired the painting before the Second World War, through an intermediary with whom he maintained a business relationship in the 1930s. On the preserved old photograph of this work of art, we find the stamp of the French "art expert" Alexis Kolatchevsky (*Alexis KOLATCHEVSKY / Expert d'Art*) and a handwritten inscription (*Fr. 600 / Nice Sept 1934*) which prove that the painting was either acquired or the expertise was charged to the collector from Novi Sad. In the post-war records, the painting was listed as the work of an unknown Dutch artist Lairesse, who, as stated by Vujaklija, "was transformed into a completely unidentified painter Lopes by subsequent reproductions of the records" (2010: 102). During the cleaning of the painting and its preparation for display at the first permanent exhibition of the Foreign Art Collection in 1968, new parts of the painting were unexpectedly discovered, as well as the signature of its maker – Philipp Tidemann. The discovery of the signature of the Amsterdam painter changed the previous attribution to G. de Lairesse, but also confirmed the logic of such a claim, given that they are two close associates who developed a common style and repertoire in the last third of the 17th century. Both were known for mythological, biblical and historical themes, treated in a Classicist manner that was not characteristic of most Dutch painters of the period. A great opponent of the Dutch genre painting and



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the representation of everyday life, G. de Lairesse, wrote the manual “Het groot schilderboeck” (The Great Book of Painting) in 1710, which had a significant influence on later generations of European artists. At the end of the 17th century, the theme related to Roman history was archaic and had no relevance in the Netherlands. In terms of art and content, the composition was closer to the works of French Classicism. Tidemann, however, processed this sujet following the method of Lairesse’s studio. He placed the Egyptian ruler Cleopatra on a luxurious Baroque bed, which stylistically contrasts the imperialist architecture of the palace. Group of Roman soldiers on the right of the painting are placed in academic studio poses and they are counterbalanced by three women whose dynamics are more reminiscent of a Baroque theatre. The soldier with outstretched arms, discovered during the mentioned conservation procedure, illogically placed the figure of the emperor Octavian in the background, but, at the same time, established a compositional balance. Why this figure was completely coated, probably during the 19th century, is difficult to determine today. The stated stylistic inconsistencies did not damage the unity of the painting while all other artistic elements – a decent drawing, spatial sense, calm colourism and lighting, are at an enviable artisanal level. We find similar characteristics in the eponymous piece by G. de Lairesse from 1686 which may have been a model for Tidemann (Art Gallery of Ontario, Toronto, inv. 67-37). Elements of Tiedeman’s painting from Novi Sad can also be recognized in other Lairesse’s paintings, such as: “Banquet of Anthony and Cleopatra” from 1675-1680 (Rijksmuseum, Amsterdam, inv. no. A 2115), “Abdication of the Seleucid King“ from 1676 (Staatliche Kunsthalle, Karlsruhe, inv. no. 241), “Antiochus and Stratonice” from 1673 (Staatliches Museum, Schwerin, inv. no. G 341) and others. The evident dependence of Tidemann’s method of working on Lairesse’s technique supports the assumption that the painting from the Collection belongs to his earlier oeuvre, created during intense collaboration on numerous joint projects.

Bibl. Vujaklija 1974: 3; Вујаклија - Д’Амико 2010: 102; Лазић 2018: 67-69.

Cf. Snoep 1970: 159-220; Roy 1992; Vries 1998.

Unknown copyist influenced by Philips Wouwermans, 18th century

74. THE DEPARTURE FOR THE HUNT

oil on panel; 42 x 56 cm

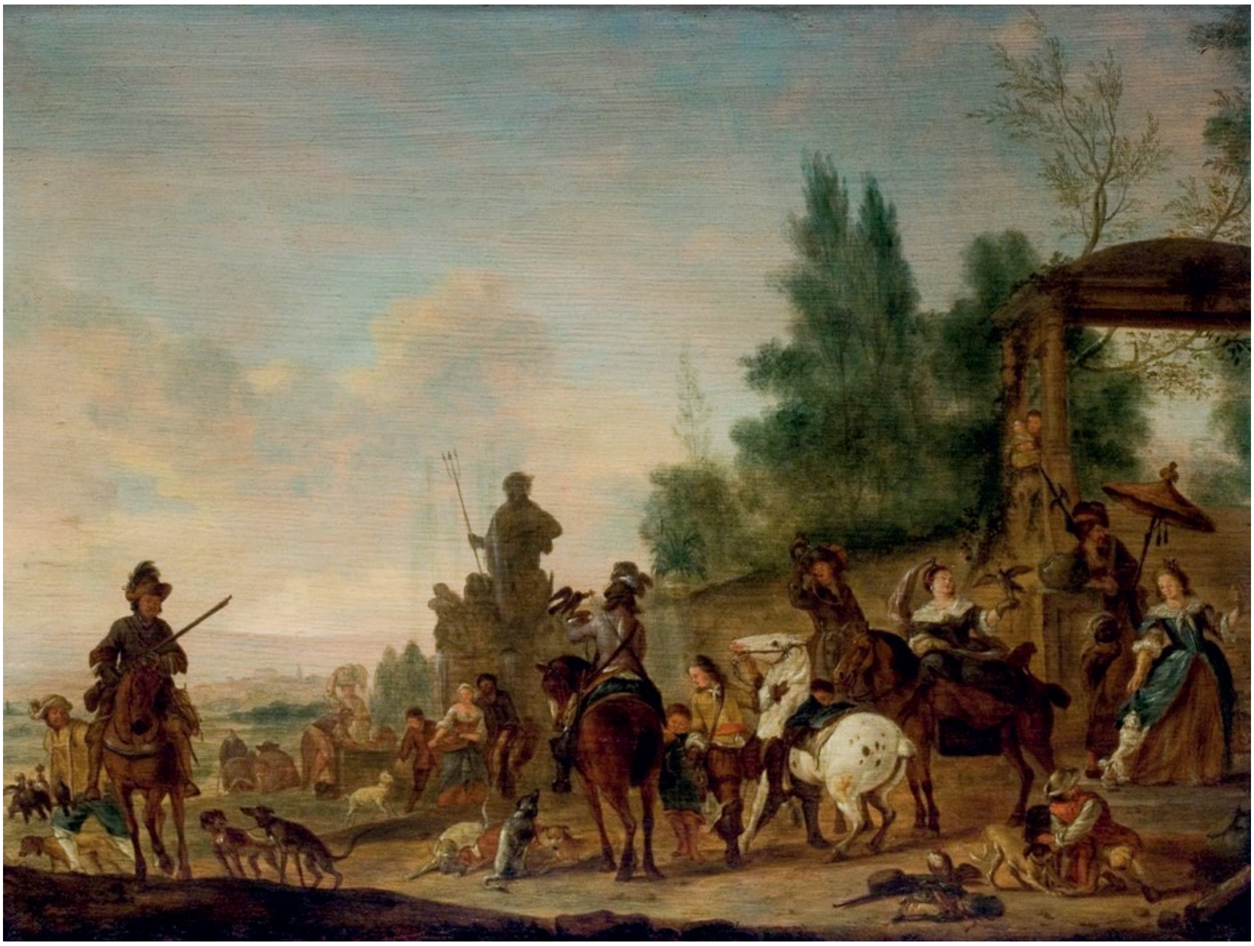
illegible parts of a possible signature (bottom centre, Latin): *PHLS.*

inv. no. ЗСУ-53

The wood and painted layer are very well preserved.

The painting was first registered in List 3, under serial number 11, labelled as the work by P. Wouwermans.

The painting belongs to a small group of works that Dr Ilić owned before the Second World War. According to documents, he bought the painting at an auction in Vienna on February 23, 1936 (auct. no. 488), but it is not certain whether it was an original or a copy of the work by the famous Haarlem painter Philips Wouwermans. The latest research places this work among the numerous copies of Wouwermans’ paintings created in the 18th and 19th centuries. According to the data from B. Schumacher’s study and her written statement (June 23, 2017), the painting from the Collection is a copy of Wouwermanns’ work “The Departure for the Hunt with Falcons” from about 1665/1668 (oil on panel, 47 x 63 cm, signed), which was sold to a private collector in Lempertz auction house in 2012 (Schumacher 2006: vol. 1, p. 219, no. A125). In the 18th century, the original painting was in the famous Parisian collection of Count E. de Pourtalès, thus B. Schumacher assumes that it was during this period that the Novi Sad copy, which is one of the few known today (Alte Pinakothek, Munich; inv. no. 6154; three in private



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collections), could have been created. Q. Buvelot from the Royal Gallery in The Hague agrees. In a correspondence (July 12, 2017), he noted that the Novi Sad version differs from the Wouwermanns manuscript. By comparing the original template and the work from the Collection, it can be seen that the unknown copyist used a wooden base of the same dimensions as the original, but, for an unknown reason, omitted and changed certain parts of the original painted motif. In the Novi Sad painting, the main part of the villa is not painted, only its portico, which is why several characters present in the original picture are missing. Modifications are also visible in the park vegetation as well as the landscape in the distance. These differences, however, do not detract from the fact that the painting as a whole is of high quality, created by an educated artist who succeeded in replicating the atmosphere of Wouwermanns' landscapes that were highly popular on the art market of the 18th and 19th centuries.

Bibl. Janković 1969: 30-31; Schumacher 2006: vol. 1, p. 219, no. A125; vol. 2, ill. no. 118; Вујаклија - Д'Амико 2010; 93-94; Лазић 2018: 133-134.

Cf. Smith 1829: vol. 1, p. 338, no. 468; Groot 1908: vol. 2, 249-254, 464, no. 686.

Unknown copyist after P. P. Rubens, 19th century

75. MAN WITH A COLLAR

oil on canvas; 39.5 x 31 cm

inv. no. ЗСУ-21

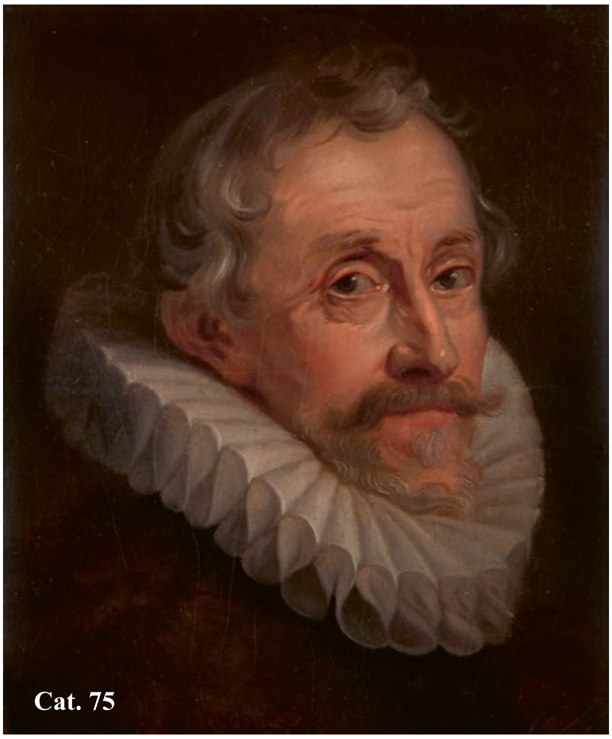
Relined. The painted layer is well preserved. The most recent conservation was done by Rista Ćinkulov in 1971.

The painting was first registered in List 2, under serial number 4, labelled as the work by Van Dyck.

The circumstances of the acquisition of this male portrait were explained by Dr Ilić who stated at the trial held in 1953 (ИАГНС 1960-12871). According to him, in the period between 1948 and 1950, he gave one painting by Vlaho Bukovac to Rajko Slepčević, and for it, he received three artworks, including "Man with a Collar", which he believed to be a work by van Dyck. He communicated the same attribution to the compilers of the official list of the collection in 1954. However, in determining the possible time of acquisition, data from the back of one of the photographs from the Collection's archives can be confusing – a seal with the inscription *Alexis Kolatchevsky / Expert d'Art* and a handwritten note *Fr. 450 / 1934 Nice*. We find the same seal and year on other photos from Ilić's archive, most often when it came to acquisitions of paintings which involved Rajko Slepčević. During the 1930s, the aforementioned French dealer was, most likely, an intermediary for Rajko Slepčević in the purchase of the painting. He later ceded the same work, together with the photograph containing the seal, to Dr Ilić as the artwork by van Dyck. The collector from Novi Sad was therefore convinced that he had an original work by one of the most important Flemish artists from the Baroque period. The research conducted by L. Janković (1969: 11), however, determined that it was a copy of Rubens' painting, that A. Rosenberg listed as the property of the Hof Museum in Vienna (1905: 210). Today, this work is in the inventory of the Art and History Museum in the same city and is listed as "Man in a Fur Cloak" (oil on panel; 50 x 40.5 cm; inv. no. 537) from 1620. The difference in dimensions is immediately noticeable after comparing the copy and the original. The painting from the Collection is 10 cm smaller in height and width, which is probably the result of cropping at some point before its purchase. For this reason, part of the fur coat of the portrayed man is not visible, as well as parts of the painting along its side edges, which exist in the original. Compared to the Rubens' painting, here much more intense pink shades were used for the incarnate, a greyer tone for the "millstone"-shaped collar and a darker brown for the fur. It was painted with wider strokes and the presence of white accents on the face, which are not so pronounced in the original, is noticeable. During the conservation in 1971, the canvas was removed from the panel to which it was laminated and it was found that the canvas base is of a more recent dating and that the greyish impregnation is typical of the 19th century. "The dark shades of asphalt black are also characteristic of the second half of the 19th century when this studio copy was created, most likely as a graduate paper of a student at the painting academy in Vienna" (Вујаклија - Д'Амико 2010: 103).

Bibl. Janković 1969: 11; Вујаклија - Д'Амико 2010: 103; Лазић 2018: 136-137.

Cf. Rozenberg, 1905: 210.



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Unknown copyist after Melchior d'Hundecoeter, 19th century

76. COCK FIGHT

oil on canvas; 75 x 65 cm

inv. no. ЗСУ-91

The painted layer is well preserved.

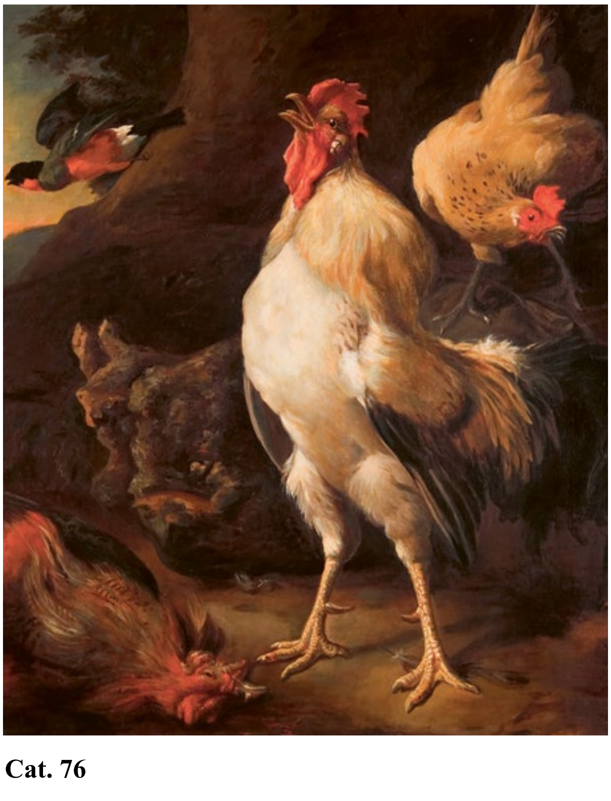
The most recent conservation and restoration were carried out by Rista Ćinkulov in the Provincial Institute for the Protection of Cultural Monuments in 1971.

The painting was first registered in List 5, under serial number 54, labelled as the work by an unknown master.

According to unofficial reports, Dr Ilić acquired this painting in Rijeka, through an intermediary Miodrag Obradović. Thinking he was buying an original work by an unknown 17th-century Dutch master, he was unaware that it was a copy of a painting by Melchior d'Hundecoeter from the Accademia Gallery in Venice. Hundecoeter's painting in Venice is called "Triumphant Cockerel" (oil on canvas; 79 x 69; inv. no. 107) and represents a counterpart to the painting "Mother Hen with Chicks" (oil on canvas; 79 x 67; inv. no. 179). The pleasing and decorative works of this animalist painter from the golden period of Dutch art were often repeated as evidenced by the numerous copies that have appeared on the market from the 19th century to the present day. The version from the Collection repeats the details, composition, dimensions and colours of the original with great accuracy, so it can be counted among the better copies of Hundecoeter's artwork. We do not know its creator, but the quality of the work points to an academically trained artist who copied the painting for sale. The painting stood rolled for a long time, which damaged the painted layer. During the conservation and restoration in 1971, the relining was performed and all original coatings were removed.

Bibl. Вујаклија - Д'Амико 2010: 103-104; Лазић 2018; 139.

Cf. Kearney 2008: 116-126.



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Unknown painter, early 20th century

77. OLD WOMAN WITH GOBLET

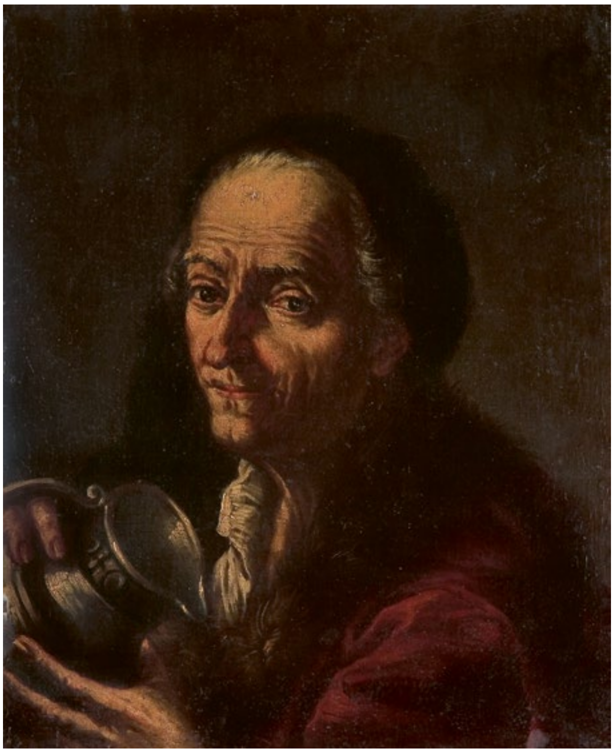
oil on canvas (existing portrait made over a painting from the second half of the 18th century); 45 x 37 cm

inv. no. ЗСУ-116

Outdated relining. Below the present painting, there is the old one from the 18th century.

The painting was first registered in List 2, under serial number 22, labelled as the work by an English master Hogarth.

The painting was included in the collection of the Dutch-Flemish school only conditionally, solely because of the displayed content. It is one of the least artistically valuable works in Ilić's collection. A surface examination of the painting has already led to the conclusion that it is a canvas that has been relined a long time ago and that under the current layer, there is an older artwork whose painted layer served as a base for the new one. Lj. Vujaklija assumes that the older painting originates from the 18th century, while the current one is from a later period (2010: 104). The unknown artist probably wanted



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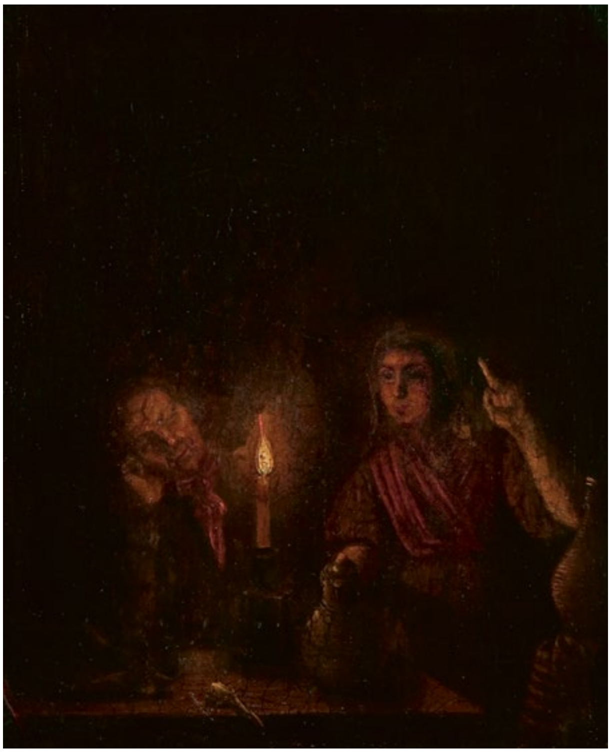

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to paint a piece close to the Dutch fine artists from the first half of the 17th century. The figure of an old and wrinkled woman from the ranks of the lowborn was often the subject of numerous painters, both the most popular ones (Rembrandt, F. Hals, D. Teniers, G. Dou) and those less known (G. Metsu, M. Stom, N. Maes). It remains unknown why this painting was listed by Dr Ilić as a work by William Hogarth. One of the reasons, as stated by Vujaklija, might be the content itself, because this type of woman also appears in the 18th-century prints by this English painter. The creator of "Old Woman with Goblet" shows the craftsmanship of a relatively talented, but insufficiently educated painter who, most likely, at the end of the 19th or the beginning of the 20th centuries created compositions in the spirit of the old masters.

Bibl. Вујаклија - Д'Амико 2010: 104; Лазић 2018: 121.

Unknown painter, early 20th century

78. TWO FIGURES BESIDE A CANDLE

oil on panel; 26 x 23 cm
inv. no. ЗСУ-117
The board is in good condition; the painted layer has craquelures due to the application of inappropriate varnish. The painting is first registered in List 1, under serial number 6, under the attribution Horst; in later lists as the work of an unknown painter of the Hogarth school and labelled as "Hond Horst".

The brief and the only expert review of this small painting on wood is given by Lj. Vujaklija, who assumes that the painting was in Ilić's possession even before the Second World War and that it was acquired as a copy from the 19th century, made according to a still unidentified source belonging to the Dutch school (2010: 104). The preserved records state that the creator of the painting is Horst or Honhorst, which refers to the Dutch artist from the beginning of the

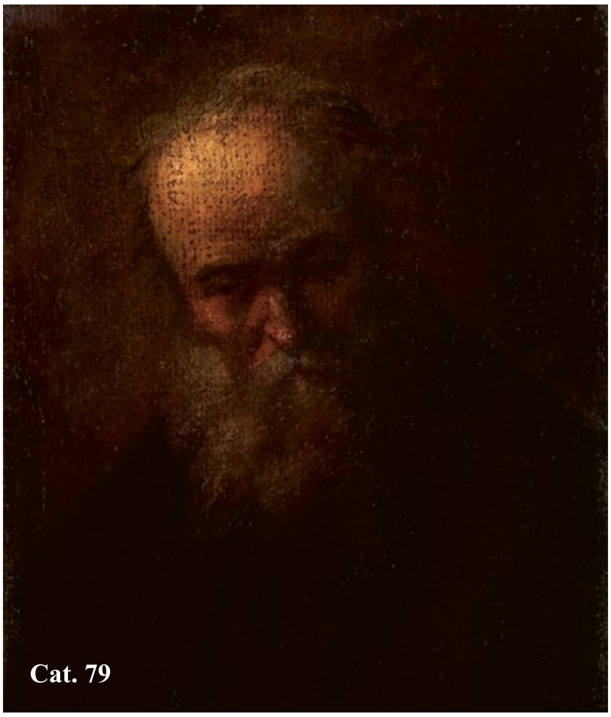
17th century Gerrit van Honthorst. The connection with this artist is certainly the theme depicted – two elderly people in the interior beside a candlelight. As a follower of Caravaggio, after returning from Rome in 1620, Honthorst popularized this genre among Dutch artists, especially members of the Utrecht school (Hendrick ter Brugghen, Gerrit Dou, Jan Janssens, Matthias Stom). He often painted religious and genre themes in the same manner, depicting scenes from the life of Christ, the old woman, card players and children (Rosenberg 1979 et al.: 41-43). As a possible copy by one of the 17th century Caravaggio followers, the painting from the Collection can be considered a poorly executed work by an unknown copyist from the 19th or 20th centuries.

Bibl. Вујаклија - Д'Амико 2010: 104; Лазић 2018: 123. cf.:. Ember 2014: 236-245; Rosenberg 1979 et al.: 41-43.

Unknown painter, late 19th century

79. HEAD OF AN OLD MAN

oil on canvas; 32 x 24 cm
inv. no. ЗСУ-121
Outdated relining.



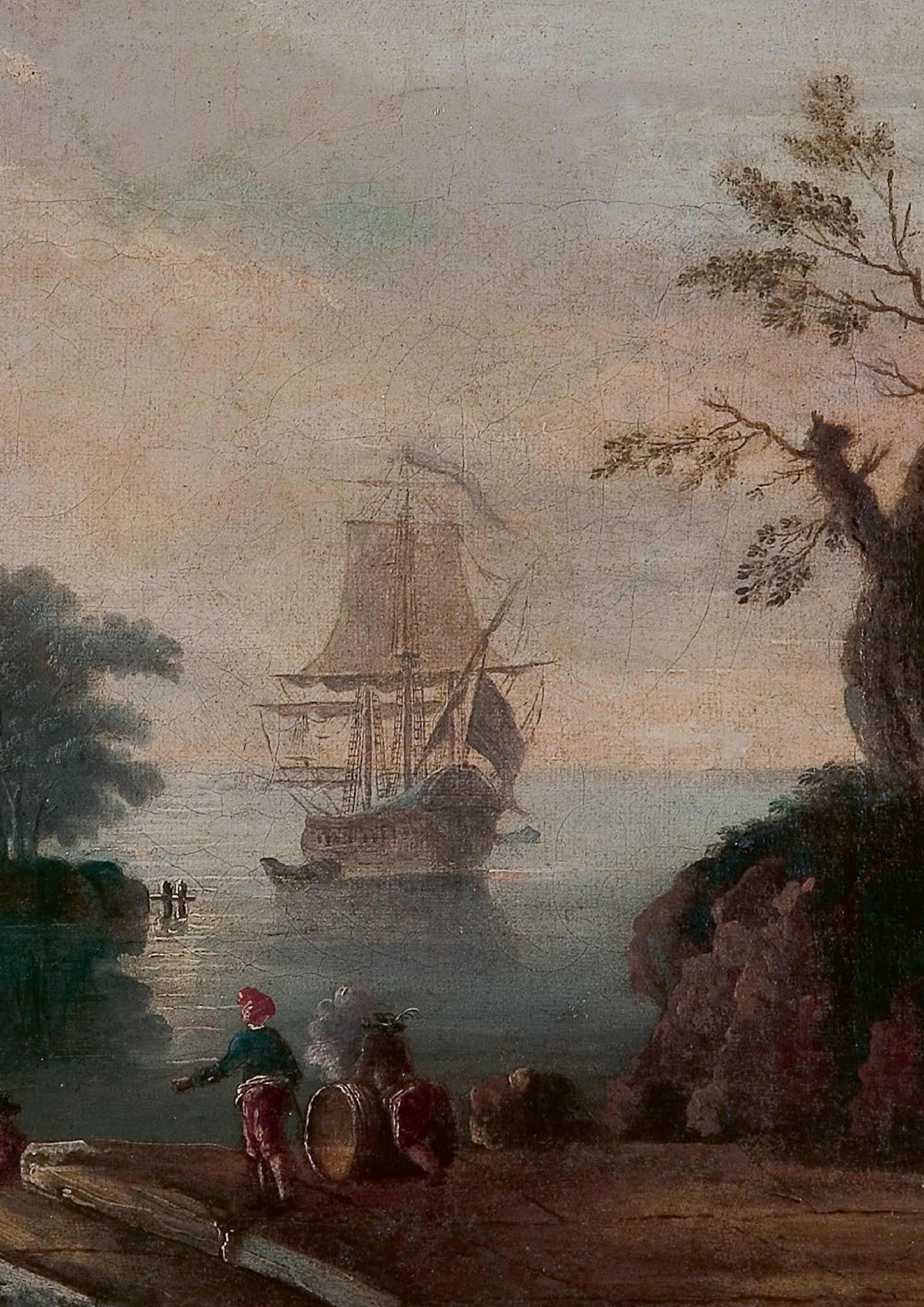
Cat. 79

The painting was first registered in List 3, under serial number 52, labelled as the work by an unknown artist of Rembrandt's school.

”Head of an Old Man” is one of the paintings in the collection that illustrates Dr Ilić's preference for Rembrandt's style of art. It was first registered in the official records only in 1954. Dr Ilić classified the painting in Rembrandt's school, primarily guided by its content and the way it depicts the figure of an old man. The old man holds his head slightly bowed, gazes downwards, and has thinning hair and a long grey beard. He is illuminated from the upper left corner in the manner used by Dutch artists from the first half of the 17th century under the influence of Caravaggio (A. Blomaert, A. van Ostade, J. Lievens). We often find characters like this in Rembrandt's paintings, especially in the early period of his career. In this way, he most often depicted St. Paul and St. Peter, but also certain characters from the Old Testament (Bruyn et al. 1982: 82, 144, 266, 346). The painting from the Collection can be a paraphrase of several of Rembrandt's artworks, e.g. “St. Paul at His Writing Desk” (Germanisches Nationalmuseum, Nuremberg, inv. no. 392) from 1629/30 or “St. Peter Penitent” (The Israel Museum, Jerusalem, inv. no. Bo1.0148) from 1631, in the manner of the so-called tronie painting. Variations of the same character were often repeated by Rembrandt himself, as well as by his numerous contemporaries, students and followers in the 18th and 19th centuries. Among them, the most interesting is Jacques des Rousseaux whose two pieces with identical content (“An Old Man Reading a Book”), created in the 1630s, could serve as a model for the creator of the Novi Sad painting. However, the overemphasized process of imitating Rembrandt and the rough canvas that was used as a basis, refer to the commercial 19th-century art product, while Ilić's acquisition shows that there was a market for this type of painting in the 20th century as well.

Bibl. Вујаклија - Д'Амико 2010: 105.

Cf. Bruyn et al. 1982: 82, 144, 266, 346.



FRENCH ART

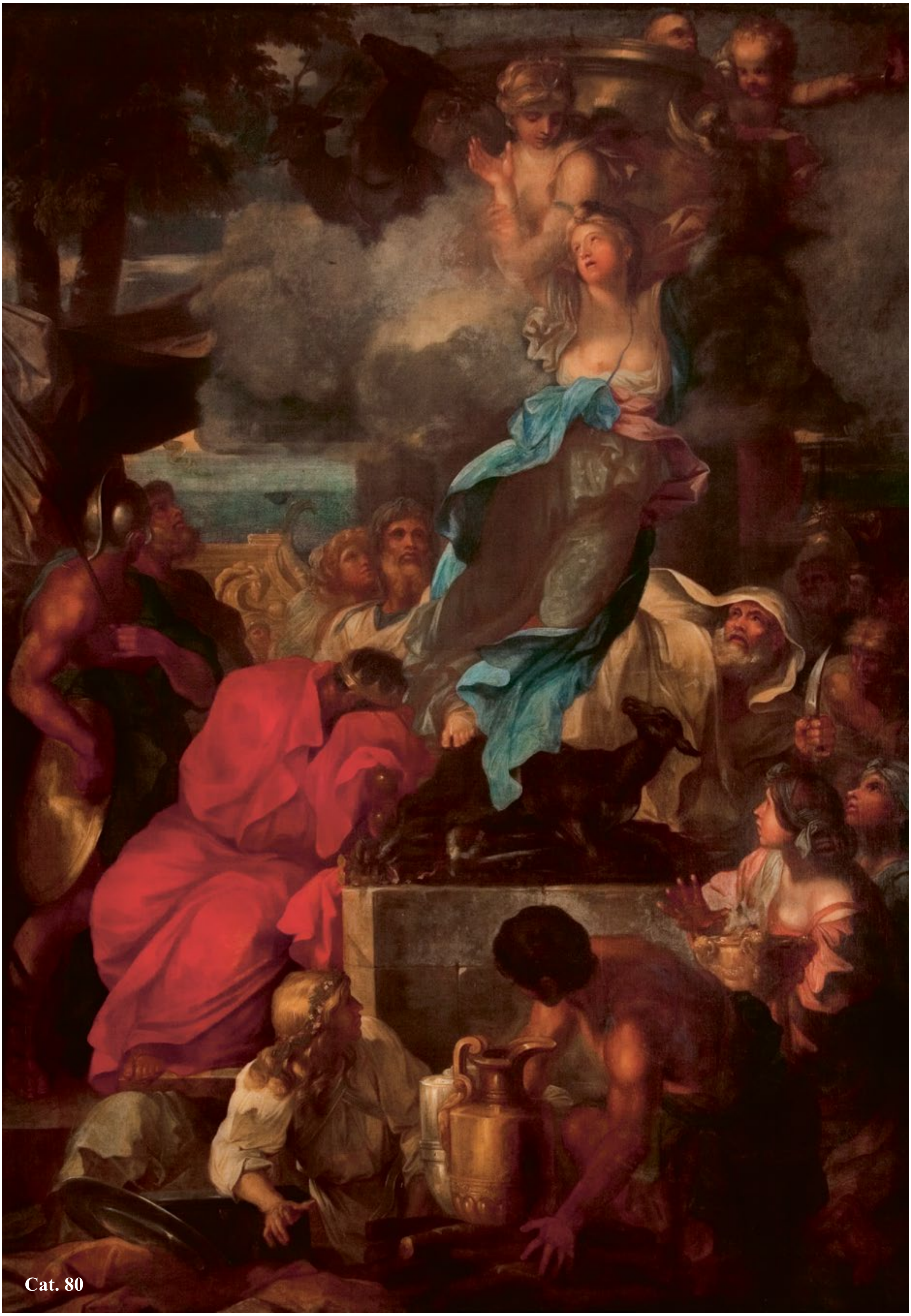
The third largest group of paintings and sculptures (based on sheer numbers) consists of 22 works by French artists, which are classified in this group based on old attributions and data on origin. Although this seems like a respectable number, only a few pieces of significant artistic scope have any real value. This group is plagued with mediocre and insignificant authors of the 19th and 20th centuries, and even outright copies of more famous works.

The oldest and certainly the best work of this group is the large painting "Sacrifice of Iphigenia" (cat. 80) by the 17th-century artist Sébastien Bourdon, which is in general one of the most valuable paintings that the City Museum of Novi Sad owns. Its origins, the discovery of a preparatory sketch in France and the opinion of Dr Pierre Rosenberg, one of the directors of the Louvre Museum and a well-known expert in French art, finally confirmed the accuracy of the assumption that the painting was the work of this famous master. For one portrait from this group (cat. 81), attributed to Philippe de Champagne based on origin and artistic value, the question of authorship still remains open. There are also two canvases from the 18th century, of which the older painting – depicting an idyllic marina (cat. 82) – is the work of one of the better followers of the popular manner of Claude-Joseph Vernet. Another interesting work is a painting from the end of the 18th century (cat. 84), with all the features of the works of Jean Baptiste Greuze, which makes its attribution to the aforementioned painter seem quite acceptable. This group also includes paintings, especially from the 19th and 20th centuries, which may not be artworks by French painters, but were created as copies of French artists or inspired by their works. Among the first lesser-known artists from the end of the 19th century, we can highlight a fine pastel (cat. 89), that Ilić attributed to Stanislas Lépin and Mantel's impressionist painting (cat. 91). The sculpture of Eugène Marioton (cat. 102), one of the better artworks in the collection, is also a quality work of Late Historicism from the second half of the 19th century. A large group of watercolours and paintings by modern French 20th-century artists are the result of Ilić's wishes and collecting practice, which in this case, unfortunately, was not so successful. Among those works, Ilić also acquired two paintings resembling Modigliani's works (cat. 97, 98) and a Degas' pastel (cat. 94), for which it is very difficult to confirm the authenticity because there was no opportunity for direct comparison or consultation with French experts. More studious research in France will decide the final attribution of these three artworks.

Sébastien Bourdon

(Montpellier 1616 – Paris 1671)

Painter of mythological, historical and religious themes and portraits. At a young age, due to religious intolerance – he was a Protestant Calvinist – he left his hometown and since 1634 he stayed in Rome where he was educated under the strong influence of N. Poussin, K. Lorraine and Roman Classicism, especially the pompous style of Pietro da Cortona. As a respected painter, after returning to Paris together with Simon Vouet in 1648, he was one of the founders of the Académie Royale de peinture, and in 1655 he was appointed its rector. Between 1652 and 1654, he worked as a court painter for Christina of Sweden. Because of his Protestantism in a Catholic environment, he often found himself in difficult situations that did not prevent him from leaving behind a significant oeuvre (Bénézit 1950-1951: T. 2, 69-70; Thieme – Becker 1907-1950: IV, 458-60; Thuillier 2000).



Cat. 80

80. THE SACRIFICE OF IPHIGENIA

oil on canvas; 219 x 167 cm

inv. no. ЗСУ-36

Outdated relining. The painted layer is very well preserved and has several large retouches.

Ilić acquired the painting from the heir of Jevrem Simić, the interwar ambassador of the Kingdom of Yugoslavia in the Vatican.

The painting was first registered in List 5, under serial number 41, without additional entries.

This large canvas, which Ilić acquired for his collection around 1954, is mentioned relatively late in the records. Jevrem Simić, from whose collection Ilić acquired this canvas, was a royal envoy in the Vatican and he certainly had the opportunity to buy the painting in Rome, where, most likely, he also acquired the painting by P. M. Tempesta (cat. 27), which was later sold to Ilić. The painting was originally attributed to famous Italian artists, from P. da Cortona to G. Pittoni and these were quite justified attributions. All elements of the painting, from the Baroque setting of this mythological theme, through the imposition of figures, faces, costumes, and props, are iconographically fixed topos of the Roman Classicists, especially present in the works of P. da Cortona, to whom the colouristic painting from the Collection is very close. During a visit to the Collection in 2002, the French art historian and former director of the Louvre P. Rosenberg verbally labelled our painting as the most certain work by Sebastian Bourdon. The definitive confirmation was obtained after the discovery of a dated (1660) and signed preparatory sketch in the Musée Fabre in Montpellier (44.5 x 30 cm; inv. no. 2010.5.1; Лазић 2017: 184-185). Although it has been established that the sketch was in the 18th-century collection of Antoine Joseph Dezallier d'Argenville (1680-1765), a lawyer at the Parliament of Paris and the king's secretary, it is still not known for whom Bourdon created the oil painting. According to its artistic and technical features, the Novi Sad canvas belongs to a series of paintings with scenes from Greek mythology, Roman and biblical history that the French master made in the mid-17th century: "Sacrifice of Jephthah's Daughter" (Museum of Fine Arts, Lyon), "The Clemency of Scipio" (Museum in Grenoble), "King Solomon Sacrificing to the Idols" (Louvre, Paris) and others. The peak of that phase in visual art is represented in the painting "The Sacrifice of Iphigenia" from the Museum of Fine Arts in Orléans, created around 1645. It was one of two paintings by Bourdon whose theme represents a key moment in a famous Greek myth. The second painting with the same name is today part of the Novi Sad collection and is dated to the 1660s, the last years of Sebastian Bourdon's work.

Bibl. Лазић 2017.

Cf. Soehner 1972: Abb. 9; Wien 1981: 18-19, mit Abb.

Philippe de Champaigne (?)

(Brussels 1602 - Paris 1674)

Primarily painted portraits, altarpieces and religious themes. Since 1621 he stayed in Paris where he was one of the founders of the Academié Royal de peinture in 1648. Although he was not in Italy, his portraits combine Van Dyck's style and the Classicist approach of the Roman school into a new and suggestive concept that exerted a lasting influence on French portrait painting (Thieme – Becker 1907-1950: VI, 353-55).

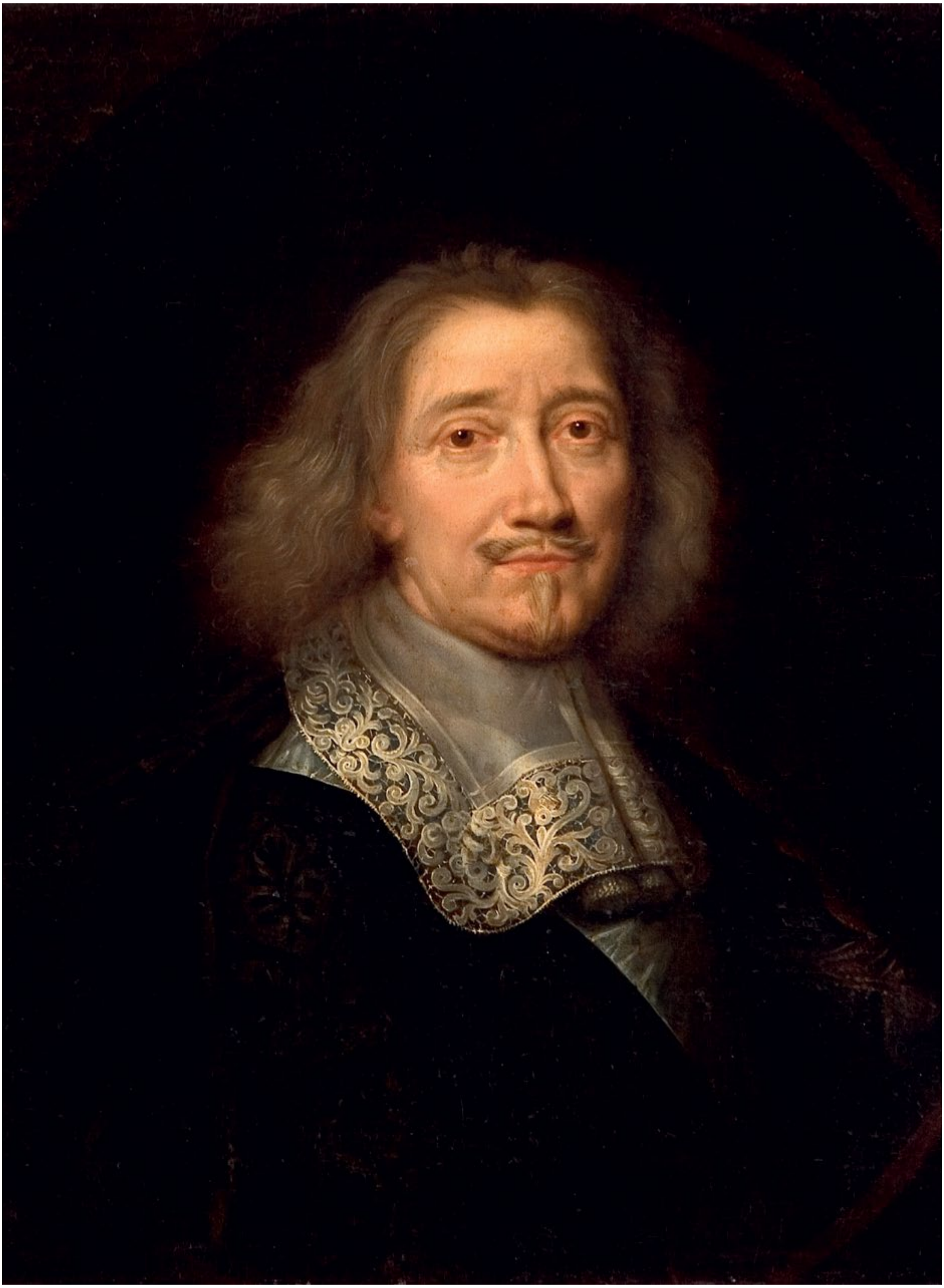
81. PORTRAIT OF MICHEL LE TELLIER, MARQUIS DE BARBEZIEUX

oil on canvas; 66 x 54 cm

inv. no. ЗСУ-23

Outdated relining. The painted layer is very well preserved; quite a lot of craquelures.

In 1954, Dr Ilić bought the painting from Vidosava Petrović, sister of D. Nikolić, who inherited it as family property. It used to belong to the Kadić family from Shkodra and Nikezić family from Bar, who "long before the Second World War" received it from the "French consul in Shkodra".



Cat. 81

The painting was first registered in List 5, under serial number 29, labelled as the work by Philippe de Champaigne.

Ilić's attribution of this portrait to Philippe de Champaign relies primarily on the origin of the painting, which was the subject of a lengthy court case, which revealed the facts about the history of the painting's migrations. The person represented in the painting is a statesman and Chancellor of France (1677-1685), Michelle Tellier, marquis de Barbezieux, seigneur de Chaville et de Viroflay (1603-1685). This skilfully painted portrait with the fine psychological study is done in a painted oval, which is usually a characteristic for works painted according to print templates but is not the rule. The technique and skill, which achieved an enviable artistic scope, do not reveal the craftsmanship of a copyist or a later repetition and speak in favour of the fact that the painter worked according to a model. This emphasized immediacy is precisely the main feature of Champaigne's art (Bruxelles 1965: 40-42) so the portrait from the Collection could be attributed to him, but it is also possible that it is the work of a close associate from his studio. In any case, the attribution to the mentioned painter is listed as a possibility for the time being, and more studious research and comparisons will be able to confirm it.

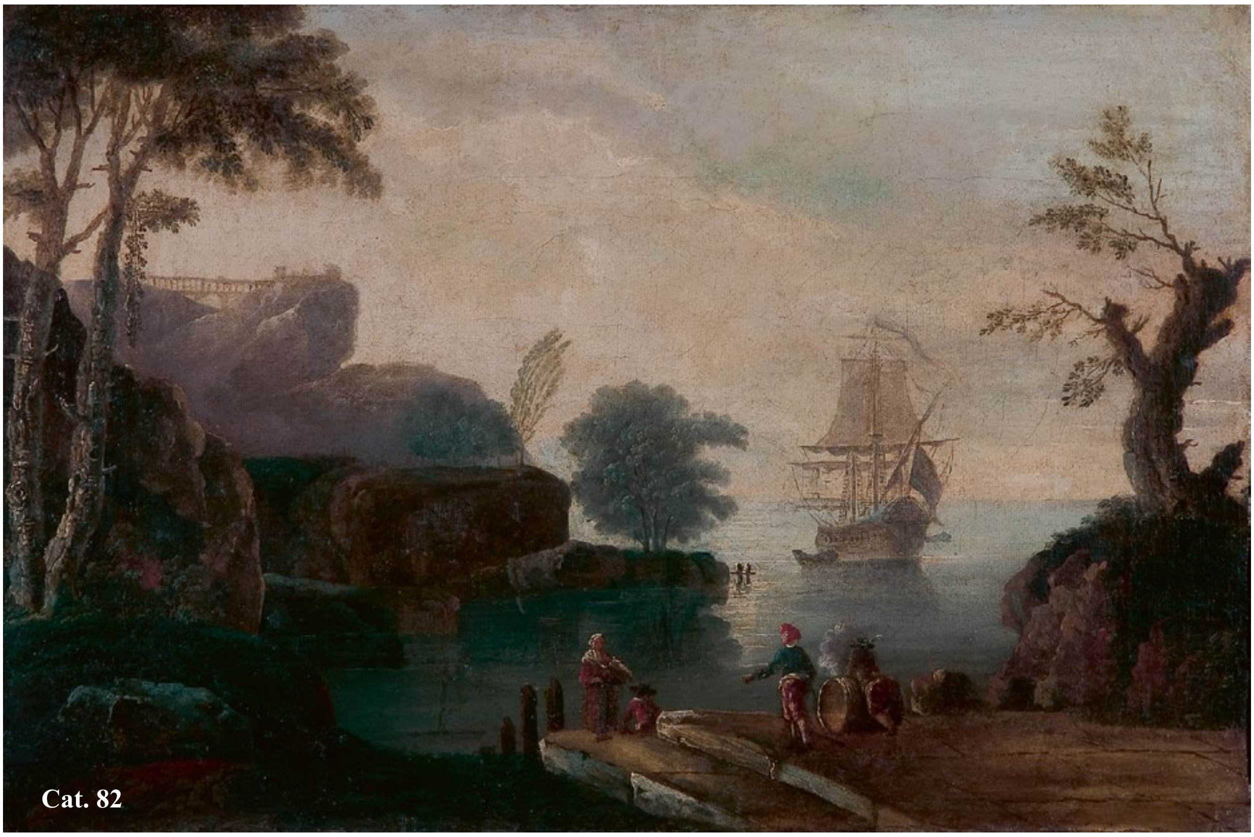
Cf. Bruxelles 1965: 40-42.

Follower of Joseph Claude Vernet's style, mid-18th century

82. SHIP IN THE HARBOR

oil on canvas; 47 x 70.5 cm
inv. no. ЗСУ-64
Outdated relining. The painted layer is relatively very well preserved.
The painting was first registered in List 3, under serial number 12, labelled as the work by an unknown master.

The painting depicts a small harbour where a ship is anchored. There are several figures in the foreground operating around barrels or smoking.



Cat. 82

Judging by the type of ship and the costumes of the figures, the artwork certainly belongs to the middle of the 18th century. According to the depth of the plans, the landscape staffage with the trees set against the light sky (with the typical tall canopy that bends in the wind), then the terrace on the rock with the balustrade, correspond to the style of Joseph Claude Vernet (1714-1789), the most famous French 18-century marine artist. The depiction of the calm sea, with sparkling reflections of the bright sky and the restrained colourism, which turns into a bluish haze in the depth, are the special features of his works. The painting from the Collection was done by a very skilful painter inspired by the series of marine paintings that Vernet made in the 1750s on the king's order (today in the National Marine Museum in Paris) and which served as a model for numerous followers and imitators of his idyllic style (Soehner 1972: 63-64, Abb. 31, 32).

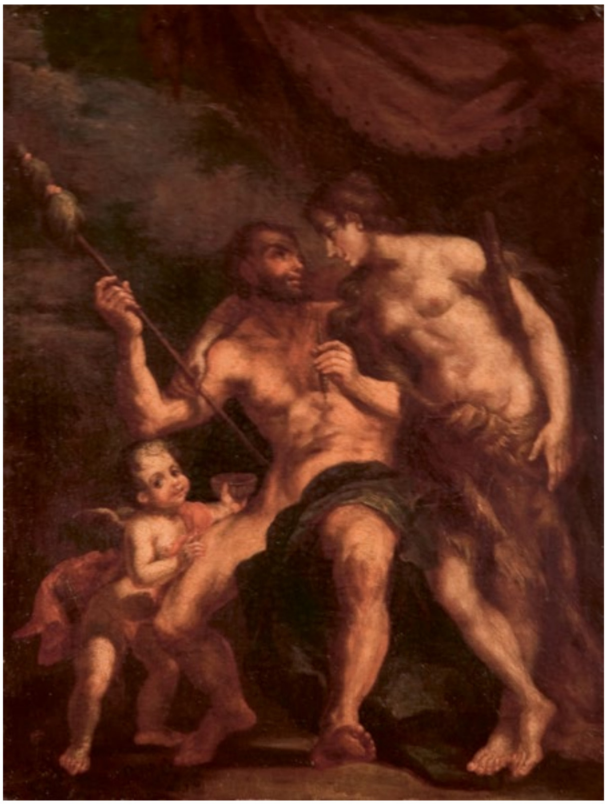
Cf. Soehner 1972: 63-64, Abb. 31, 32.

Unknown copyist after François Lemoyne, mid-18th century

83. HERCULES WITH THE DISTAFF

oil on canvas; 45 x 34 cm
inv. no. ЗСУ-66
Outdated relining. The painted layer is very well preserved.
The painting was first registered in List 5, under serial number 36, labelled as the work by Antonio Carneo.

The painting, in a small format, loosely copies François Lemoyne's (1688-1737) famous work "Hercules and Omphale" from the Louvre, but in reverse, which suggests that the copyist's template was a print rather than an original painting. The work of an average copyist from the mid-18th century who repeats this famous work with a little less restrained process and emphasized colourism. The old attribution to Antonio Carneo (1637-1692), an inconsequential painter from Udine (Italy), is certainly a mistake because F. Lemoyne's original was painted only in 1724.



Cat. 83

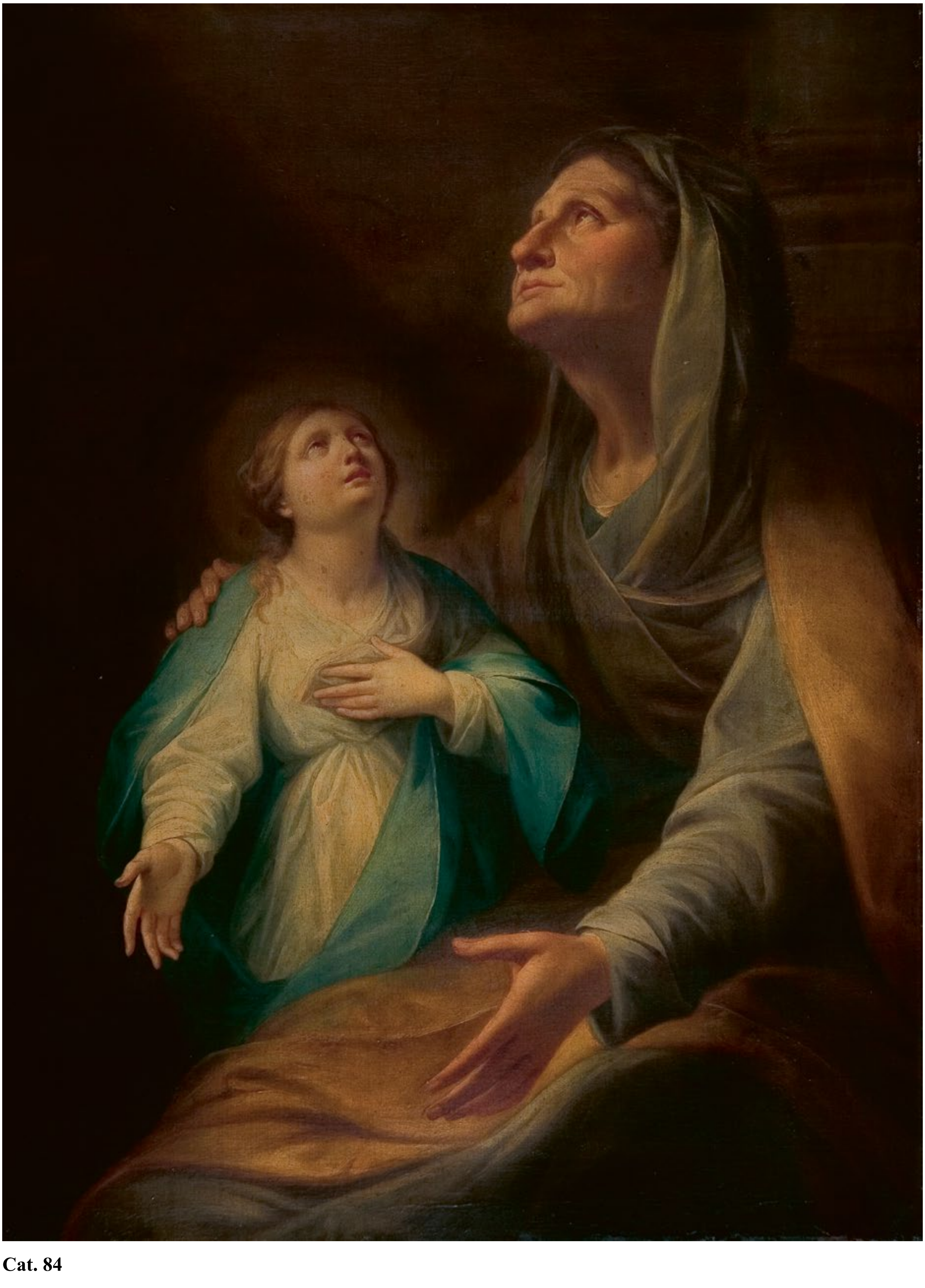
Jean Baptiste Greuze (?)

(Torne 1725 – Paris 1805)

The son of a craftsman; after studying at Ch. Grandon's in Lyon, he left for Paris in 1750, together with his teacher, where he quickly gained popularity with his interpretations of morality themes. The main representative of the bourgeois painting genre, with representations of chaste characters, full of pious feelings and sentimentality. Contemporaries celebrate him as a "painter of virtues" and a "saviour of customs". The contents of his works, inspired by the ideas of Rousseau and the encyclopaedists, but especially the English family novel, were interpreted with a smooth texture, restrained colourism and a drawing of Classicist rigour (Thieme – Becker 1907-1950: HV, 9-12).

84. SAINT ANNA WITH THE INFANT MARY

oil on canvas; 93 x 74 cm
inv. no. ЗСУ-68



Cat. 84

Outdated relining. The painted layer is very well preserved.
The painting was first registered in List 2, under serial number 7, labelled as the work by the “French painter Fragonard”.

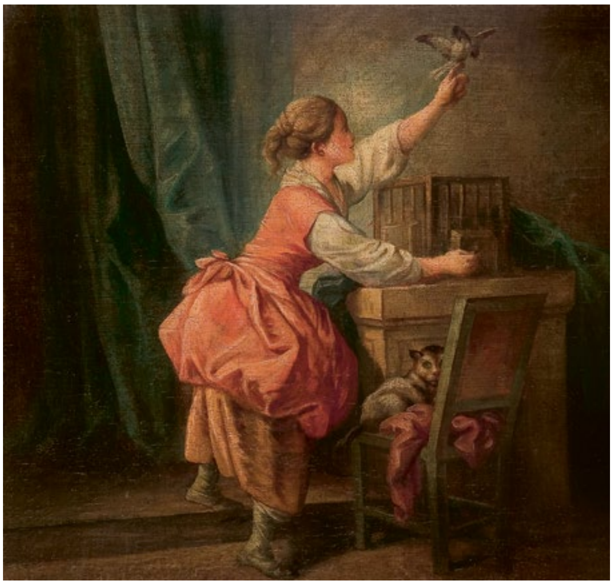
Ilić’s attribution of this painting to Fragonard is not acceptable because it does not correspond to the style of this prominent representative of the French Rococo, either in terms of the theme or the approach. However, the canvas from the Collection, made with a smooth and well-groomed texture, restrained colourism and diffused lighting, reveals the craftsmanship of a decent painter. The closest parallels for Classicist faces, with ecstatic looks and the achieved effects of sentimentality, can be found in numerous paintings by J. B. Greuze, who nurtures exactly this kind of approach to the figure, without burdensome staffage and lavish costumes. In paintings such as “The Prayer”, once in the Cook Gallery in Richmond, “The Country Bride”, and especially “The Father’s Curse” or “The Punished Son” (all in the Louvre), these theatrical gestures are present, filled with pathos and facial types identical to this canvas. The painting from the Collection, with its indisputable performance and artistic qualities, could be attributed to Greuze’s oeuvre, mostly to his late period, based on the already visible influence of the Neo-Classicism of the last decade of the 18th century.

Unknown French painter, late 18th century

85. A YOUNG GIRL WITH A BIRD

oil on canvas; 44 x 51 cm
inv. no. ЗСУ-80
Outdated relining. The painted layer is relatively well preserved and has multiple retouches.
The painting was first registered in List 5, under serial number 5, labelled as the work by J. H. Fragonard.

The attribution to Fragonard is not acceptable. The painting belongs to the end of the 18th century, but it was done by an artist of modest painting skills and knowledge, who, in terms of colourism and theme, resembles the French genre-painting of the 18th century.

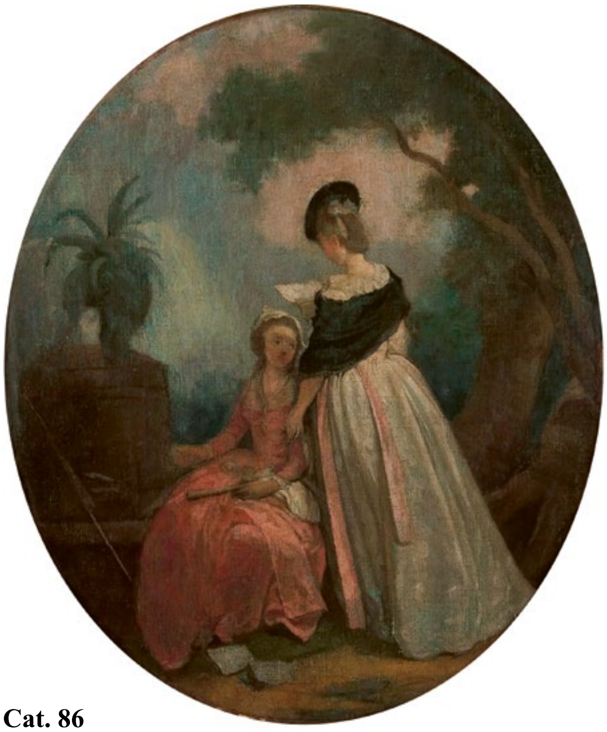


Cat. 85

Unknown French painter, the second half of the 18th century

86. TWO LADIES IN THE PARK

oil on canvas; 57 x 47.5 cm
inv. no. ЗСУ-81
Outdated relining; almost total retouch over the old painted layer.



Cat. 86

The painting was first registered in List 6, under serial number 2, labelled as the work by an unknown 19th-century English painter.

Total and more recent retouching on the painting makes it impossible to explore its artistic values. Only by the composition, the type of the park depicted, the theme and the costumes presented, it can be assumed that this work is more inspired by French painting from the second half of the 18th century than by English painters from the 19th century unless the painting from the Collection is a Historicist variant of these popular themes.

Unknown copyist after François Boucher, 19th century

87. VENUS WITH CUPID

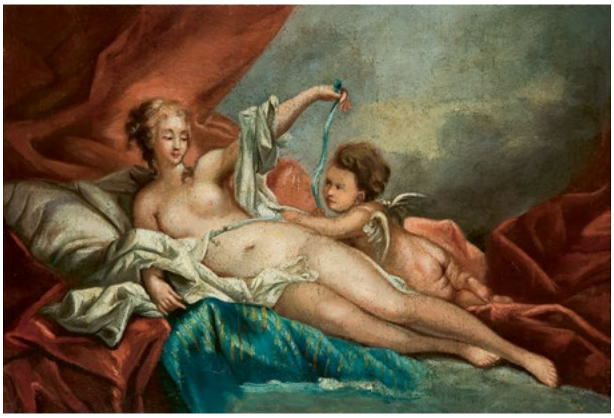
oil on canvas; 40 x 59 cm

inv. no. ЗСУ-122

Outdated relining; the painted layer is quite worn away with almost total retouches over the entire surface.

The painting was first registered in List 5, under serial number 45, labelled as the work by an unknown artist.

A free copy, probably from the beginning of the 19th century, influenced by Boucher's (1703-1770) painting of the same name from the Louvre. The work of an untalented amateur, with no artistic value, was made in the second half of the 19th century, but in an inverted setting, which indicates that it was made according to a print reproduction of this famous painting.



Cat. 87

Unknown French painter, the second half of the 19th century

88. PORTRAIT OF A WOMAN

oil on canvas; 72 x 53.3 cm

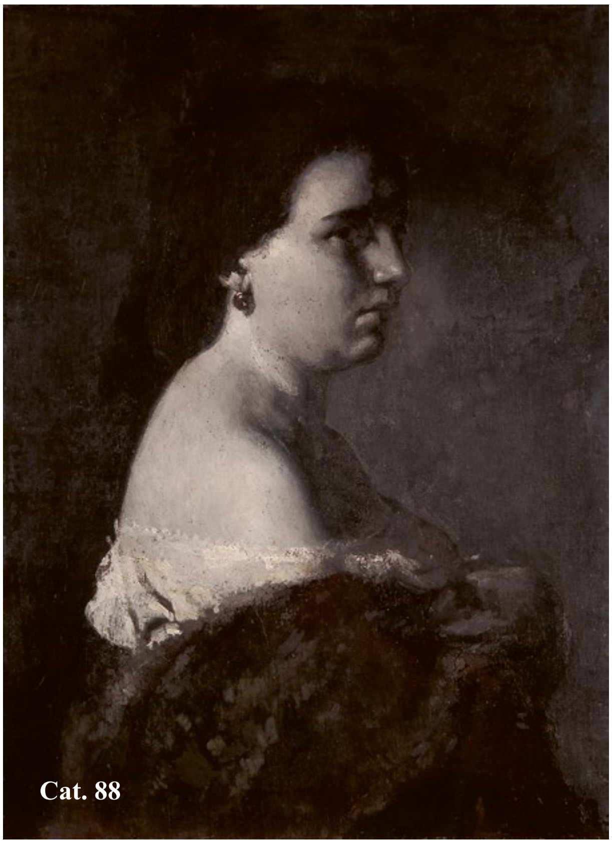
On the top left of the coating, there was the signature "Degas" which was removed during cleaning over the illegible remains of the old signature.

inv. no. ЗСУ-85

Outdated relining. The painted layer is very well preserved. The new coating, which was removed by Rista Ćinkulov during cleaning in 1976, covered the preparation for the later portrait which was executed in grisaille.

The painting was first registered in List 2, under serial number 21, labelled as the work by an unknown 19th-century French painter.

After removing the new coating from the painting, which revealed a false signature (*Degas* ?), it was established that this portrait is actually a preparation in grisaille for a later painting, which was a common procedure in teaching practice at art academies in the mid-19th century. The



Cat. 88

placement of the model, and especially the dark asphalt shadows and the lighting, confirm that it is a preparatory work which was used, with a lot of clumsily added coatings at the beginning of the 20th century, to mislead the customer. Regardless of the attribution under which Ilić acquired this work, it has documentary value and is an authentic example of the technological procedure applied during the Academic Realism from the second half of the 19th century.

Unknown French painter, the second half of the 19th century

89. PARK

pastel on paper; 34.5 x 47 cm
inv. no. ЗСУ-133
The paper and the painted layer are in good condition. The painting was first registered in List 1, under serial number 20, labelled as the work by a French impressionist.

Possibly the work of Stanislas Lèpine (1835-1892), a landscape painter and student of Corot, as stated in a later record but also on the backs of old photographs (Thieme – Becker 1907-1950: XXIII, 102). Since the pastel from the Collection is the work of a decent professional with an exquisite feeling for this delicate technique, this attribution could be accepted. From the fashion features of the costumes worn by the passers-by and the clothes of the children in the park, it can be concluded that the artwork certainly belongs to the last decades of the 19th century, with a visible influence of the impressionist style in freely applied strokes and lighting to evoke the atmosphere.

Cf. Thieme – Becker 1907-1950: XXIII, 102.

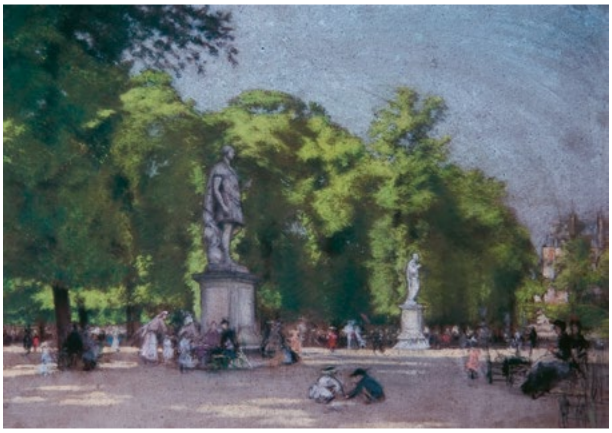
Reproduction after Emile Antoine Bayard

(La Ferté-sous-Jouarre 1837 – Cairo 1891)

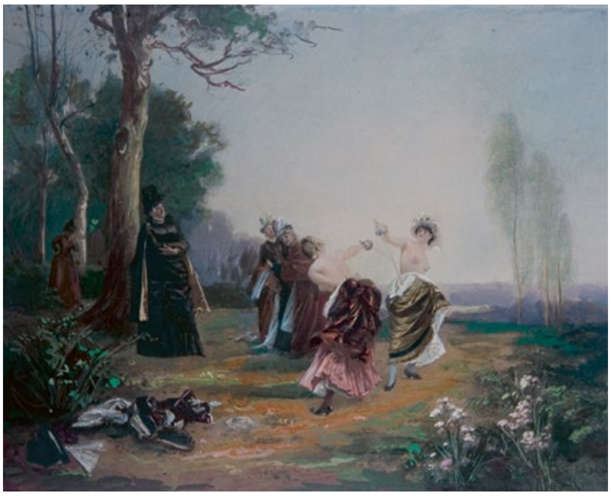
A painter, printmaker and illustrator, best known as a photographer, and a student of Léon Cogniet. He works for Hassette company and "Journal des Voyages". He decorated the foyer of the Palais Royal theatre. His photographs had a great influence on the painting of the second half of the 19th century and made a significant contribution to the development of art photography (Thieme – Becker 1907-1950: III, 98.)

90. THE DUEL, 1884 print

print on paper, coloured by hand; 36 x 48.5 cm
signed on the margins (bottom left, Latin): *peint par Emile Bayard*; inscribed (bottom right, Latin): *Photogravure Goupil & Cie*; inscribed (bottom centre, Latin): *Entered according to act of congress in the year 1884. by the M. Knoedler & Co. in the office of Librarion of congress of Washington*
inv. no. ЗСУ-132
Paper in good condition.



Cat. 89



Cat. 90

The painting was first registered in List 2, under serial number 31, labelled as the work by an unknown French master.

Reproductions of popular paintings and photographs by E. Bayard appeared en masse already in the 1870s (Čelebonović 1974: 40-46, fig. on p. 42 and 45). Seemingly, the copy from the Collection was not reproduced from a photograph, but from Bayard's original painting, created according to the photographs of these bizarre but popular events.

Cf. Čelebonović 1974: figs. on p. 42 and 45.

Albert Goguet Mantelet

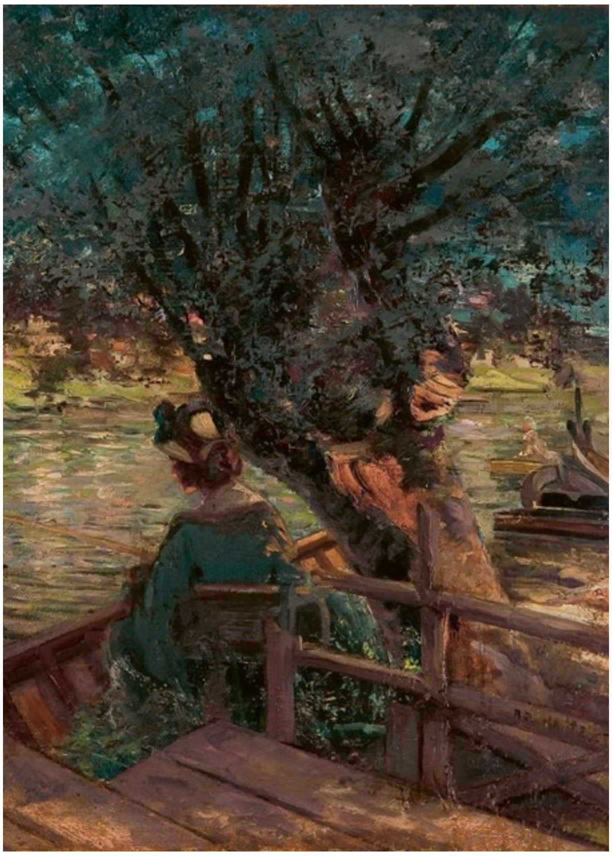
(Paris 1858 – 1958)

Genre and landscape painter. A student of H. Lehman and Hébert. In addition to the impressionist influence, in his oils and pastels, there is also a tendency towards decorative Art Nouveau. The contents of his paintings are mostly pleasing illustrations of Parisian fashionable life, landscapes and genre (Thieme – Becker 1907-1950: XX, 43).

91. A WOMAN FISHING

oil on canvas; 51.5 x 41.5 cm
signed (bottom right, Latin): AG. Mantelet
inv. no. ЗСУ-130
Outdated relining. The painted layer is very well preserved. The most recent cleaning and conservation were done by Rista Ćinkulov in 1974.
The painting was first registered in List 2, under serial number 34, labelled as the work by Manet.

Ilić acquired this painting as Manet's work, based on the remains of the signature that could be seen under the coating. The cleaning of the oval coating revealed the signature of A. G. Mantelet, a Parisian painter, who imitated the style and themes of impressionist painting and was often engaged by members of the high society. The painting from the Collection shows that he worked with fresh colours, a free technique in a combination of pastose spreads with a painting knife and a brush. He developed a reputation as a portraitist of elegantly dressed women, often in a landscape by the rivers.



Cat. 91

Alfred-Louis Andrieux

(Paris 1879 – 1945)

A painter of landscapes, animals and still lifes. He exhibited at the Salon des Indépendants since 1913 (Thieme – Becker 1907-1950: I, 487).

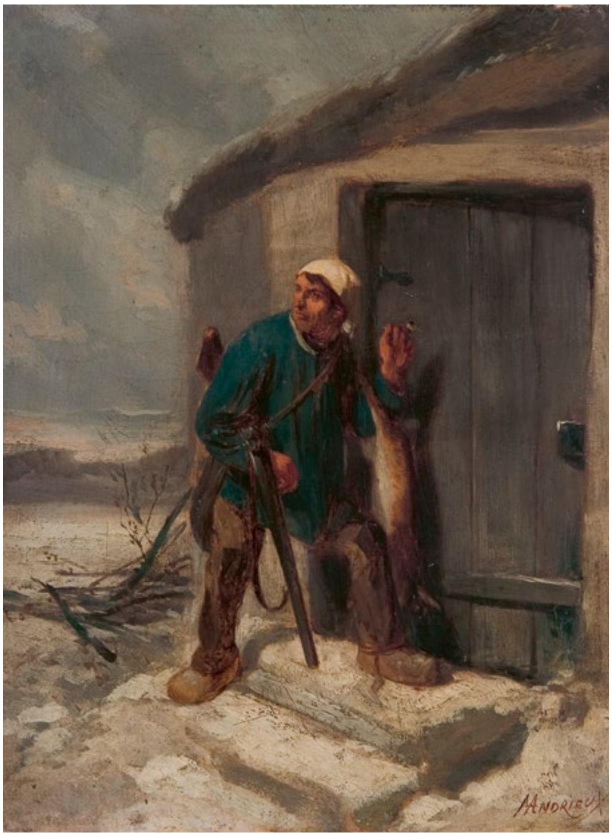
92. POACHER

oil on canvas; 25 x 18.5 cm
signed (bottom right, Latin): AANDRIEUX
inv. no. ЗСУ-119
The canvas and painted layer are in good condition.
The painting was first registered in List 1, under serial number 5, labelled as the work by Andrieux.

A painting of mediocre artistic value, by an insignificant, almost unknown, French painter who exhibited at the Salon des Indépendants (Paris

1927: 72, n. 20). Judging by the painting from the Collection, he developed the genre in the manner of Late Academic Realism, which is still popular in auction houses today.

Cf. Paris 1927: 72, n. 20; 147, n.1282-1286.



Cat. 92

Unknown French painter, late 19th century

93. PAINTER IN A LANDSCAPE

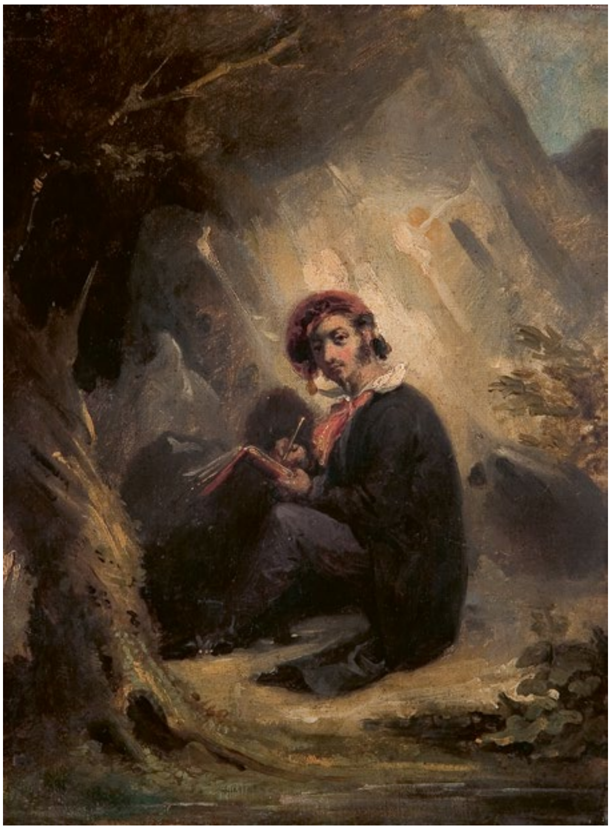
oil on canvas; 32 x 23.5 cm

inv. no. ЗСУ-103

The canvas and painted layer are in good condition.

The painting was first registered in List 5, under serial number 21, labelled as the work by “Hilaire Degas”.

”Hilaire Degas” attribution is quite arbitrary. The work of an educated painter who uses Academic Realism which he interpreted in a post-impressionist way, but without colouristic freshness.



Cat. 93

Unknown copyist influenced by Edgar Degas, 20th century

94. BALLET DANCERS

pastel on paper; 47.5 x 35.5 cm

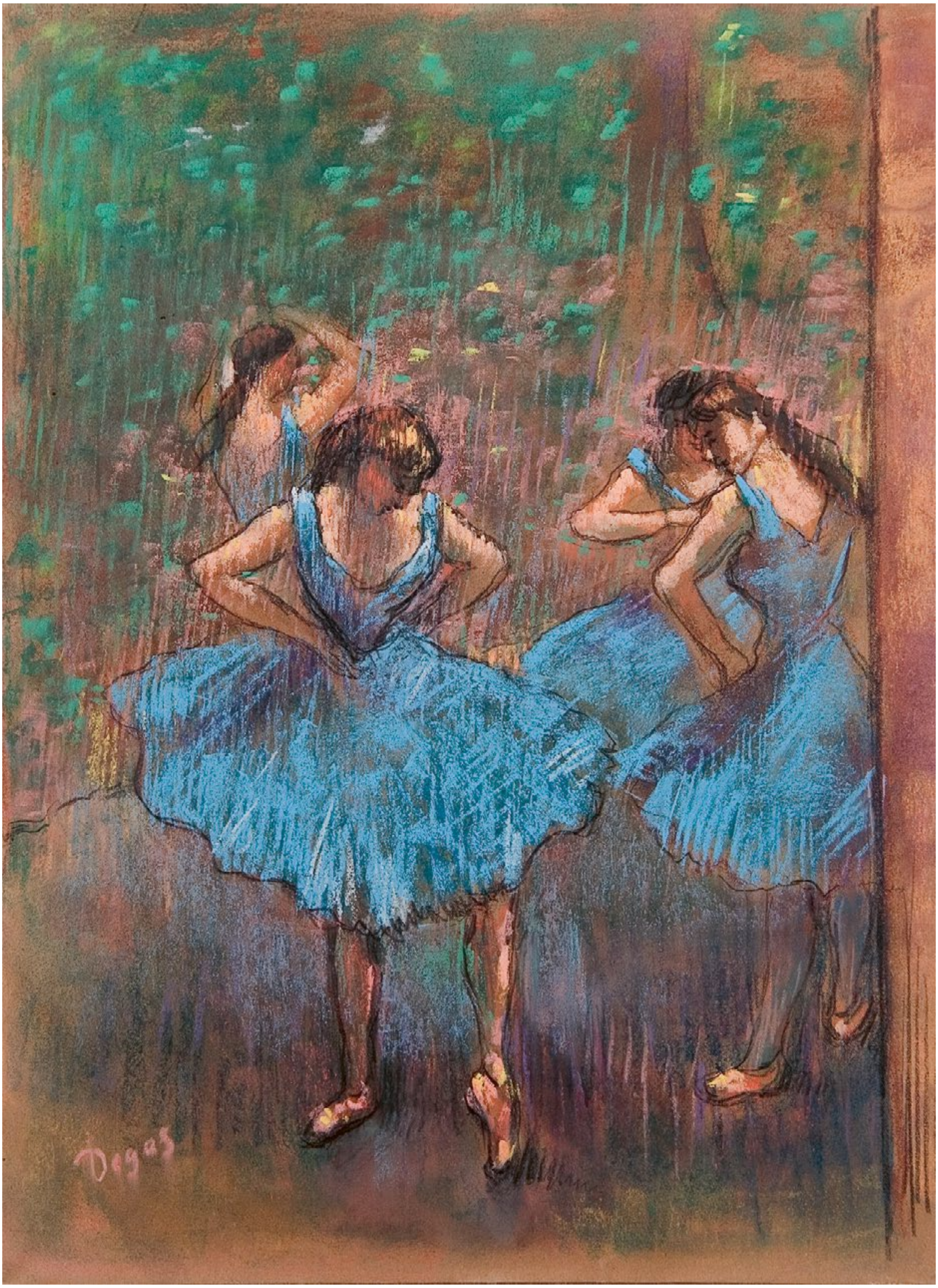
signed (bottom right, Latin): Degas

inv. no. ЗСУ-101

The paper and the painted layer are in good condition. The copyist did not apply the appropriate fixative varnish so the colour is rubbing off.

The painting was mentioned for the first time in the Decision of the Institute for the Protection and Research of Cultural Monuments, the People’s Republic of Serbia, dated February 9, 1949, which placed it under protection.

The technical features of this work do not correspond to Degas’ (1834-1917) process – new paper, unfixed colour and a dubious marking on the protective paper on the back, with the coat of arms of King Milan Obrenović (the letter M below the crown) – suggest caution. The quality of the work reveals not-so-skilled



Cat. 94

craftsmanship, with interrupted strokes, especially in the clumsy imitation of lighting and colours of this frequently reproduced Degas' pastel. Dr Ilić owned another painting ("Ballet Dancer in a Blue Dress") which he claimed was by Degas and which had the identical coat of arms of King Milan on the back, an auction hallmark and a certificate of authorship. This painting is now in private ownership.

Unknown copyist influenced by Alfred Sisley, end of the 19th - beginning of the 20th centuries

95. LANDSCAPE BY THE RIVER

aquarelle on paper; 25 x 39.5 cm

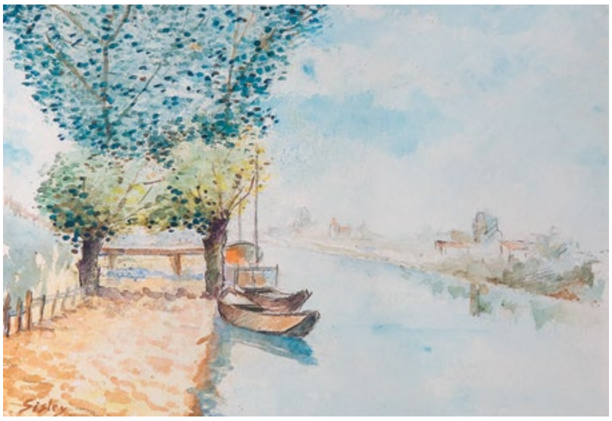
signed and dated (bottom right, Latin): Sisley 85

inv. no. ЗСУ-134

The paper and the painted layer are in good condition.

The painting was first registered in List 1, under serial number 21, labelled as the work by A. Sisley.

The same type of artwork as the previous one; on the new paper and with a very dubious signature. Possibly also a student work based on motifs from similar paintings and aquarelle art by Alfred Sisley (1839-1899).



Cat. 95

Unknown French painter, the first half of the 20th century

96. CEMETERY

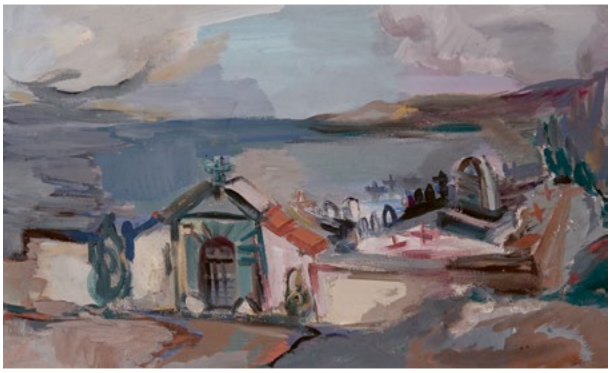
tempera on cardboard; 29.5 x 47 cm

inv. no. ЗСУ-124

The cardboard and painted layer are in good condition.

The painting was first registered in List 2, under serial number 29, labelled as the work by Chagall.

The attribution of this painting to M. Chagall (1887-1985) cannot be approved because this painter, even during his student days in Vitebsk, did not create in this style. The painting itself – a depiction of a Mediterranean cemetery, is a rather dull artwork by a mediocre painter belonging to the first half of the 20th century and lacks certain stylistic orientation.



Cat. 96

Unknown imitator of Amedeo Modigliani, 1920s

97. GIRL IN A BLUE DRESS

oil on canvas; 61 x 43 cm

inv. no. ЗСУ-114

The painted layer is in good condition.

The painting was first registered in List 2, under serial number 35, labelled as the work by Modigliani

98. GIRL IN A BLACK DRESS

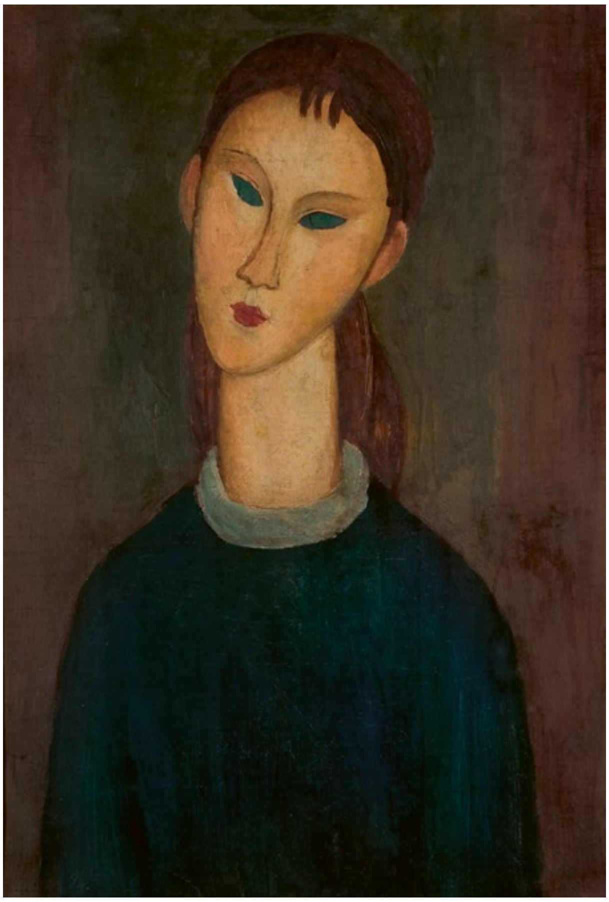
oil on canvas; 53.5 x 37 cm

inv. no. ЗСУ-115

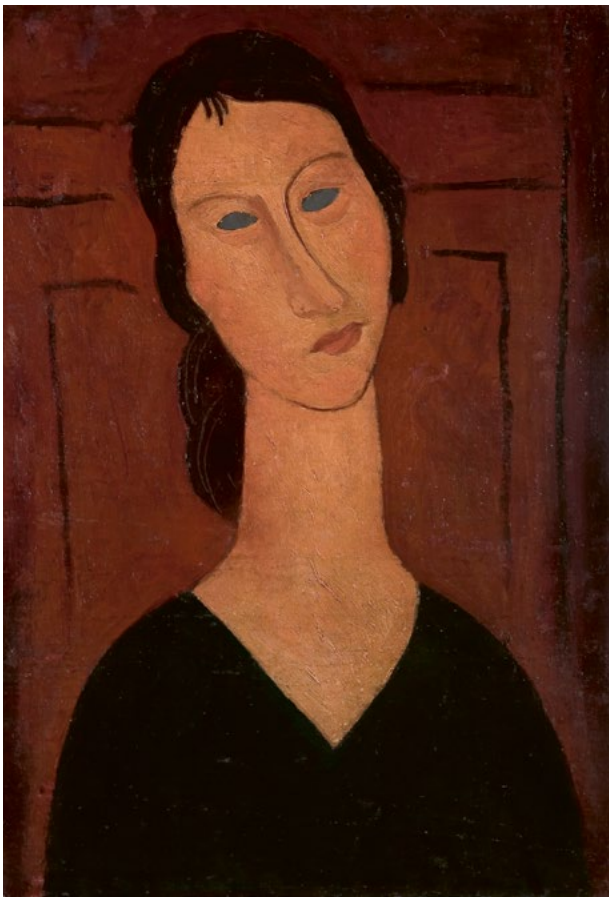
Relined; painted layer in good condition with minor retouches.

The painting was first registered in List 2, under serial number 35, labelled as the work by Modigliani.

Ilić probably acquired both paintings between the two wars as original works by Modigliani (1884-1920). If these two paintings are imitations of Modigliani's style from the Cubist and quite a late



Cat. 97



Cat. 98

period, with their technique and painting process, they successfully imitate his typical lyrical expression. In terms of painterly handwriting, drawing, composition, colour application, lightness of strokes and characteristic tonality, one of them in particular ("Girl in a Blue Dress") corresponds in many ways to Modigliani's painting method from 1918/19. At the same time, on the back of the second painting, there is a note containing information about the loan to the National Museum in Belgrade around 1960, possibly for the exhibition in Coventry, where one of Magnasco's paintings from the Ilić collection was also shown (cat. 32). According to the Modigliani Archive in Paris, which was contacted for the possible evidence of the Novi Sad paintings in their register, these works are not known, and doubts about their authenticity have been expressed. These data should be taken with a grain of salt, and further, more studious research should establish which works were used as models for these successful paintings in Modigliani's style.

Unknown copyist-imitator of Georges Rouault

99. AN ATHLETE

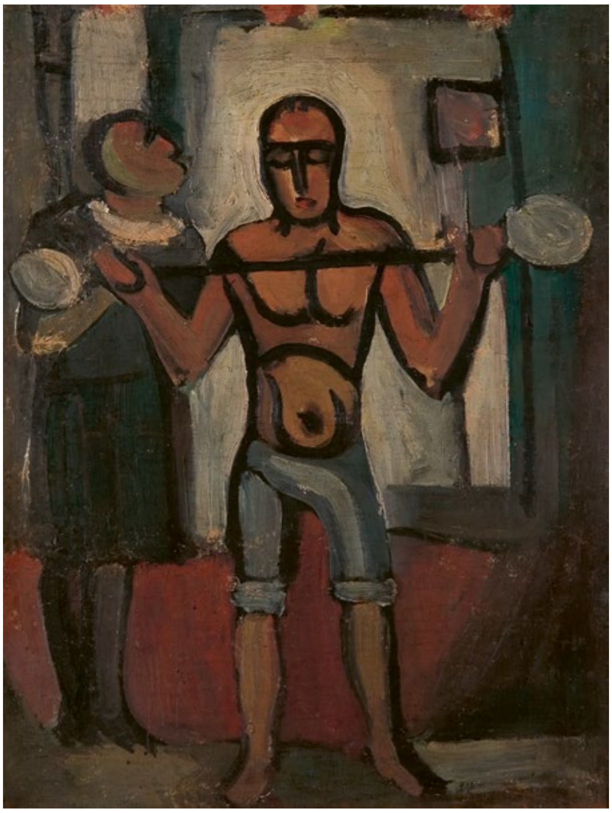
oil on canvas; 46.5 x 36 cm

inv. no. ЗСУ-118

Outdated relining. The painted layer is very well preserved.

The painting was first registered in List 2, under serial number 36, labelled as the work by Rouault.

The attribution of this painting to G. Rouault (1871-1958) cannot be accepted, although his imitator tried to imitate this artist's expressive way of painting with rough, energetic strokes and dark colours.

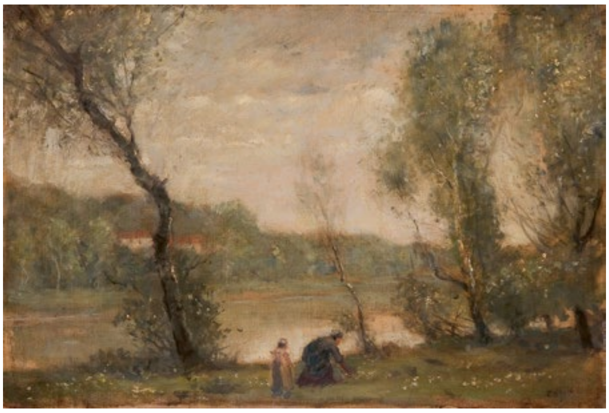


Cat. 99

Unknown copyist influenced by Jean-Baptiste-Camille Corot, late 19th century

100. LANDSCAPE BY THE RIVER

oil on canvas; 40.5 x 60 cm
Remains of an illegible signature (bottom right)
inv. no. ЗСУ-94



Cat. 100

The canvas and painted layer are in good condition.
The painting was acquired from Brana Jovanović, Dr Ilić's sister-in-law.
The painting was first registered in List 5, under serial number 37, labelled as the work by Corot.

The painting is a recent copy of Corot's (c. 1796-1875) artwork of the same name, which is now in the Rouen Museum and is the work of a rather untalented imitator.

Unknown caster influenced by Jean-Antoine Houdon, early 20th century (?)

101. BUST OF DIANA

bronze; h. 48 cm
signed on the back (Latin): *Houdon sculps*
inv. no. ЗСУ-65
The sculpture was first registered in List 6, under serial number 72, on page 13, without additional notes on the authorship

The serial cast of the bust from Houdon's (1741-1828) marble sculpture of Diana from 1780 (Hermitage) or the bronze version from 1790 (Louvre). The cast of the bust of the goddess is of decent craftsmanship and fine execution. It is mounted on a round pedestal with added drapery over the bust.

Eugène Marioton

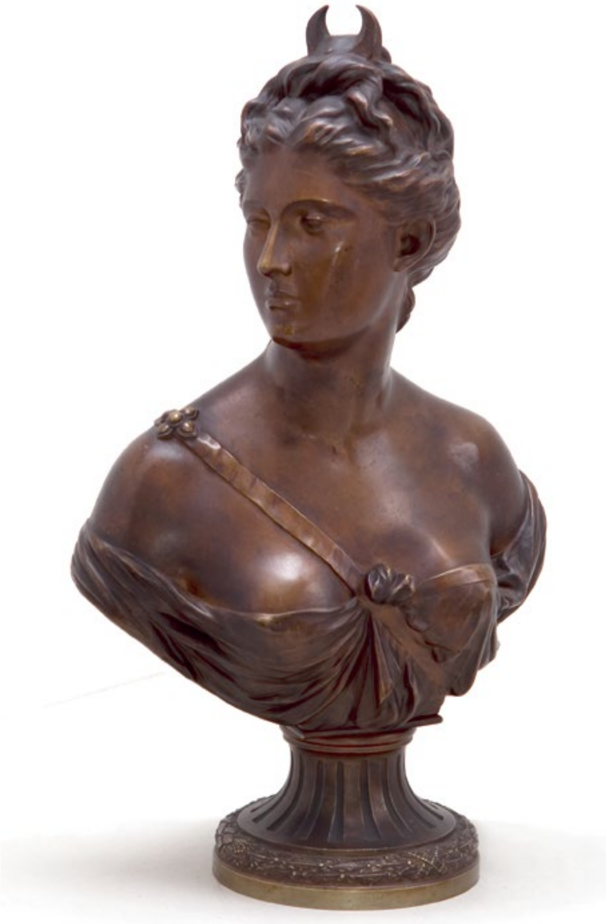
(Paris 1854-1933)

Sculptor and medallist, a student of Dumont, Bonaissieux and Thomas. He exhibited at the Salon in the period 1882-1922 (Thieme – Becker 1907-1950: XXIV, 112).

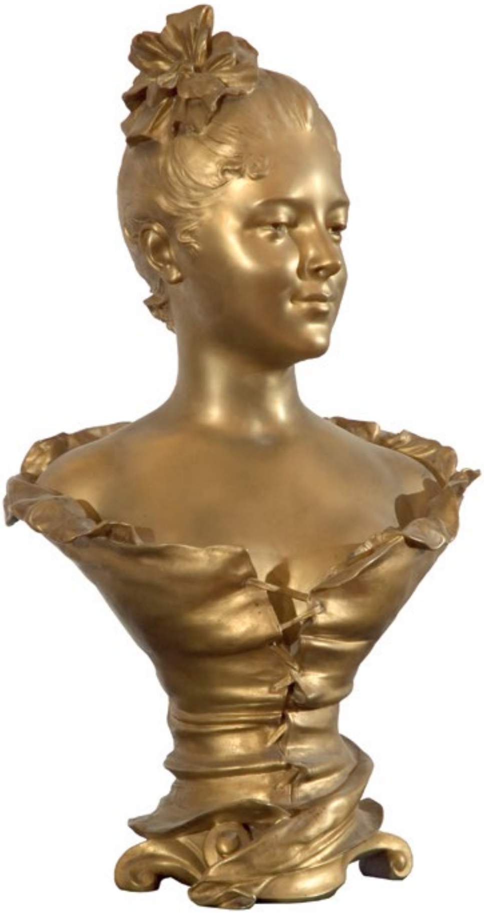
102. A GIRL

bronze; h. 54 cm
signed on the back (Latin): *Eug. Marioton*
inv. no. ЗСУ-343
The sculpture was first registered in List 6, under serial number 61, on page 12, without additional notes on the authorship.

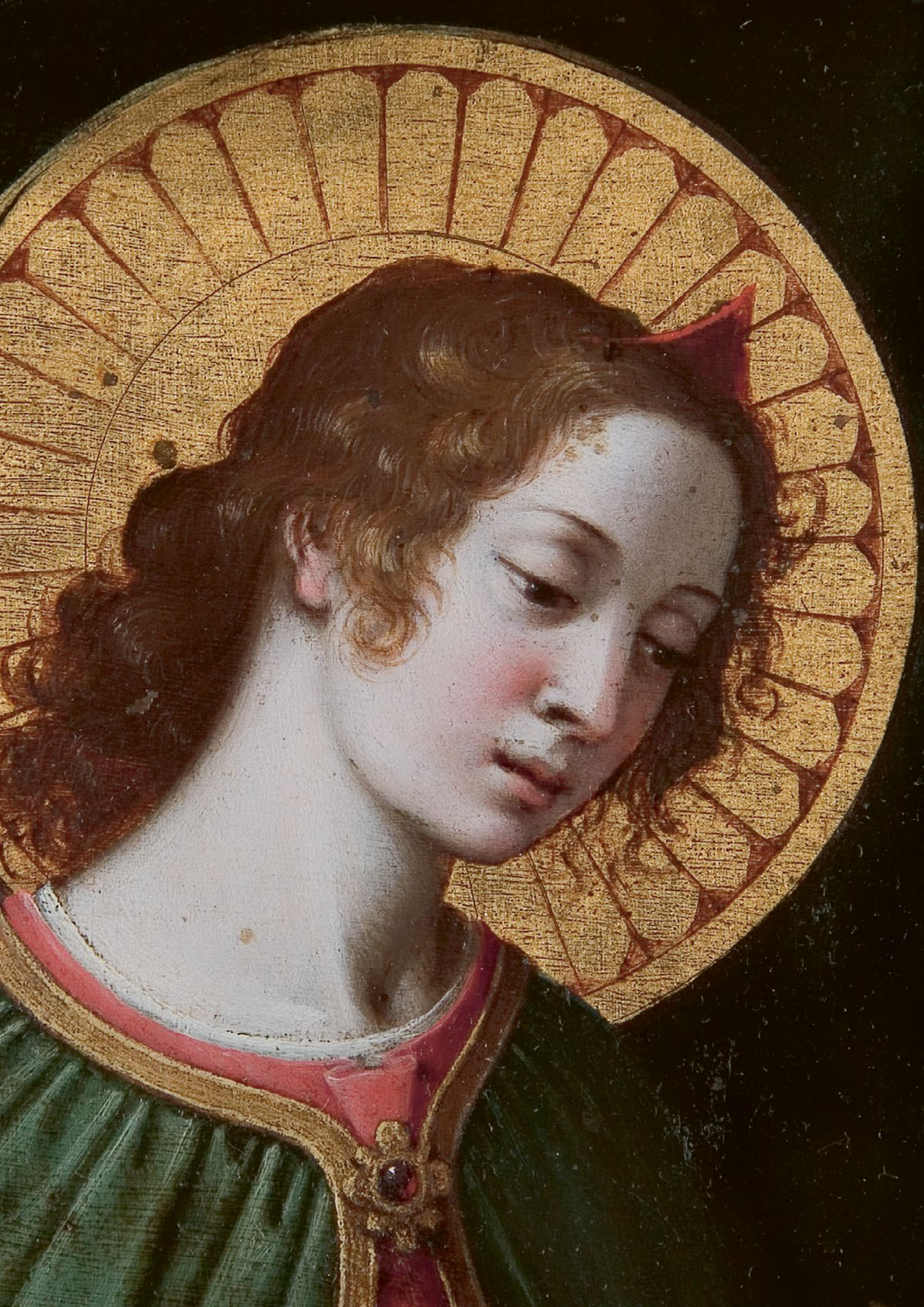
The sculpture is mentioned late in the records. Technically, a decent piece, but without much originality; in the fin de siècle style. The artist was inspired by 18th-century sculpture. He copied the costume and hairstyle of similar Rococo depictions in a Historicist interpretation.



Cat. 101



Cat. 102



WORKS OF GERMAN, SPANISH, AUSTRIAN, RUSSIAN AND CENTRAL EUROPEAN ART

The next 17 catalogue entries include works from Central and Western Europe – Spain, Germany and Austria-Hungary, as well as Russia. Artworks without a specific place of origin are also included here. Among this material of different provenance and artists, no work stands out employing a particular artistic range or appeal; it is a typical cross-section of secondary material found in almost every collection of similar type. Most of these pieces are works of lesser-known or unknown painters, sometimes copyists or plagiarists of well-known authors.

The most interesting work is an early 17th-century painting (cat. 103), quite damaged, whose characteristic painting style and composition can be attributed to a close associate of the German painter Johann Heinrich Schönfeld, if not the artist himself. Among the German painters of the 18th century, we should mention the small-format painting by Franz Josef Weber (cat. 105), while the Austrian art of the late 18th century is represented by the "Portrait of Catherine II" by Johann Baptist von Lampi the Elder (cat. 106). The Austrian Biedermeier painting of the 19th century is well represented by a miniature by Patricius Kittner (cat. 108) and an excellent small portrait on a board (cat. 109), possibly the work of Johann Nepomuk Ender from the 1840s. Spanish art is represented by three pieces, the most interesting of which is a small canvas, the work of an unknown follower of Goya from the middle of the 19th century (cat. 113). Of the Russian authors, the Collection contains a landscape by Ivan Konstantinovich Aivazovsky (cat. 116) – a small format, but typical of the late works of this master.

Johann Heinrich Schönfeld, studio

(Biberach 1609 – Augsburg 1682)

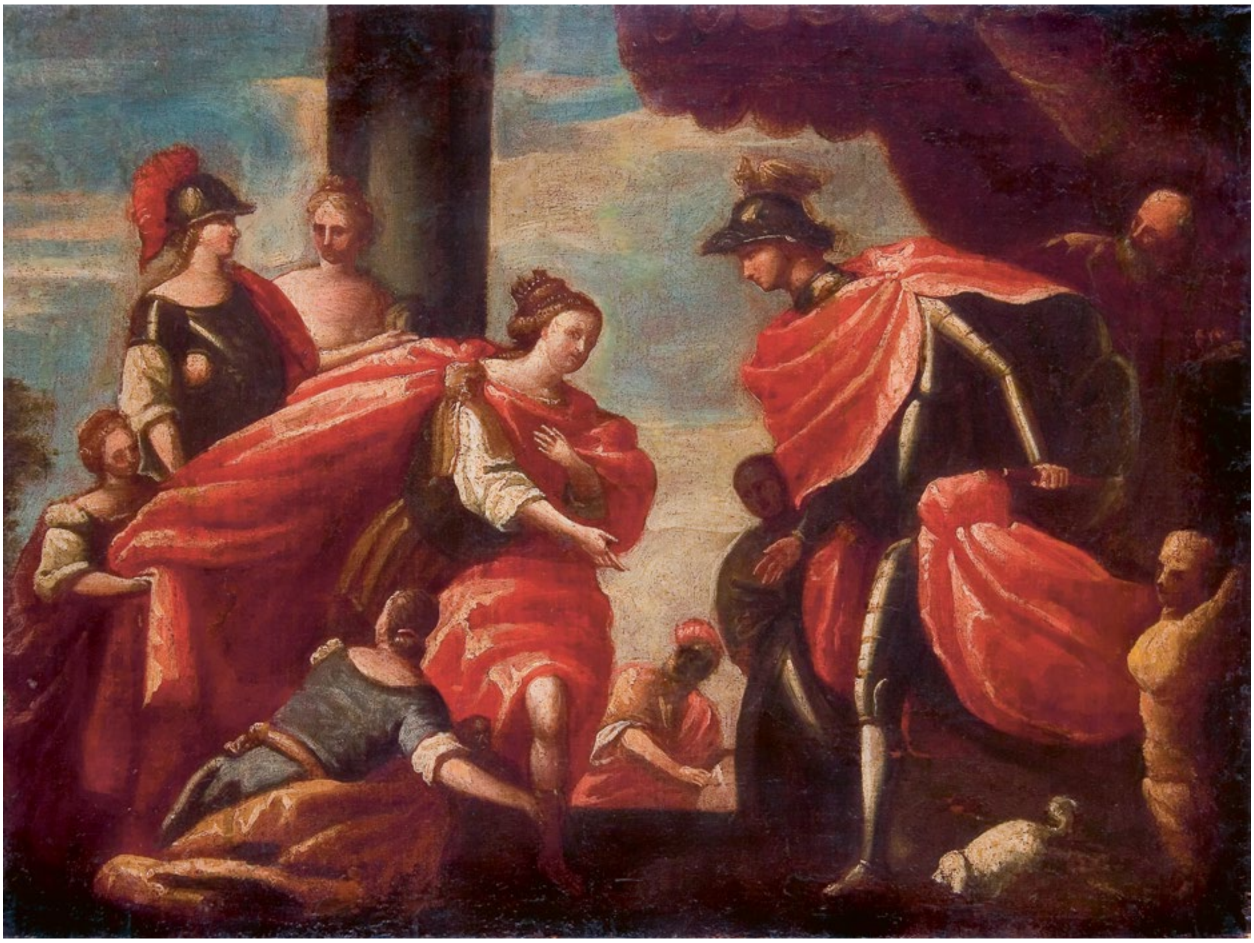
A student of Sichelbein in Memmingen. From 1632/33 until 1651, he stayed in Italy, mostly in Naples and Rome. He received the influences of Neapolitan naturalism and Roman Classicism, building a unique style, filled with dynamics, bright colours and contrasting lighting. After returning to Augsburg, his studio developed an intensive scope of activities, working for the imperial family and the church (Bushart 1969: 127; Thieme – Becker 1907-1950: XXX, 227-229).

103. THE MEETING OF ALEXANDER THE GREAT AND ROXANA (?)

oil on canvas; 59 x 78 cm
inv. no. ЗСУ-136

Outdated relining. The painted layer is quite worn away and contains numerous old retouches. The original size is cropped.
The painting was first registered in List 5, under serial number 50, labelled as the work by an unknown master.

In the commentary on this painting from the inventory book of the Foreign Art Collection, L. Janković parenthetically stated that it was an "uneducated copy" without specifying further details and identified its content as an encounter between the Queen of Sheba and King Solomon. The iconography of the presented scene points to another content, most likely one of the episodes from the cycle about Alexander the Great. The Late Mannerist composition, with the figures' imposition that resembles Roman and Neapolitan models, is compelling. The painterly process particularly features abstract



Cat. 103

and broad strokes on contrastingly illuminated red draperies. Expertly modelled faces, helmets, and armour are especially noticeable in addition to certain drawing inaccuracies in the anatomy. The whole artwork has elements of a sketch. The aforementioned features, especially the small heads on long necks, contrastingly placed against the light background with the lowered horizon, the emphasized column on the left side of the painting, freely – almost ornamentally – treated drapery, can be found in the works of J. H. Schönfeld, a German painter who was working in Italy for a long time. The closest parallels can be found in the paintings from the Museum of Fine Arts in Budapest (Garas 1970: 112, figs. 77-79), and also in paintings by the same artist in Augsburg (E. von Knorr 1970: 167-172, abb. 2, 16-19) and Nuremberg (Germanisches National Museum, inv. no. GM-1561). It is entirely possible that the painting from the Collection is a preparatory sketch for a larger composition or possibly the piece by an associate from his grand studio.

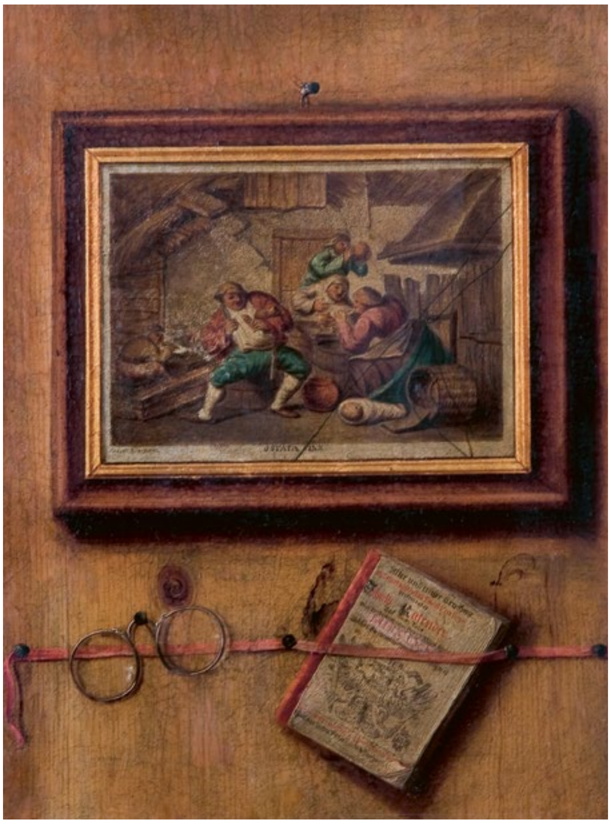
Cf. Garas 1970: 112, figs. 77-79; E. von Knore 1970: 167-172, abb. 2, 16-19.

Unknown Austrian painter, c. 1765

104. TROMPE L'OEIL

oil on canvas; 47 x 36.5 cm
inv. no. ЗСУ-47
Outdated relining; old retouches on several spots
The painting was first registered in List 2, under serial number 16, labelled as the work by van Ostade.

In the old records, the painting was listed as the artwork by Adriaen van Ostade (1610-1685), a Haarlem painter and engraver of the anecdotal genre because one of his prints is depicted in the



Cat. 104

painting in a trompe l'oeil arrangement. Probably for this reason, the year on the calendar was daubed and misspelt MDCLX (illegible) in an unusual order. The removal of the coating revealed the year MDCCLXV (1765) printed on the book "Alter und neuer Crackauer/ mit allerhöchsten Keis. Königl. Privilegie/ verwertiger/ Schreib Kalender / auf das Jahr/ nach der Sonderlihen Geburt Jesu Christi/ MDCCLXV/ Welches ein gemeine Jah... gen ist", with Austrian imperial coat of arms and a note that it was printed in Vienna. In the 17th century, such still lifes, popular since the 16th century as illusionist depictions, interpret a specific type of vanitas; for example, the painting by S. van Hoogstraten – "Trompe l'oeil" from Karlsruhe or an extreme example of a painting by Cornelis N. Gysbrechts, "The Reverse of a Framed Painting" from 1670 in Copenhagen (Schneider 2003: 14-15, 23). In the 18th century, these mostly involved decorative arrangements, without deeper allusions. The painting from the Collection belongs to this group and is considered the work by a mediocre Austrian painter from the 1760s.

Cf. Milman 1982: 6 ff; Schneider 2003: 14-15, 23.

Franz Joseph Weber, aka Textor

(Frankfurt am Main (?) – Innsbruck 1741)

A painter of interiors, portraits, flowers and animals. A student of the Vienna Academy. He follows the style of the 17th-century Dutch interior designers and genre painters. Most of his works are kept in the Landesmuseum-Ferdinandeum in Innsbruck (Thieme – Becker 1907-1950: XXXII, 572).

105. STILL LIFE

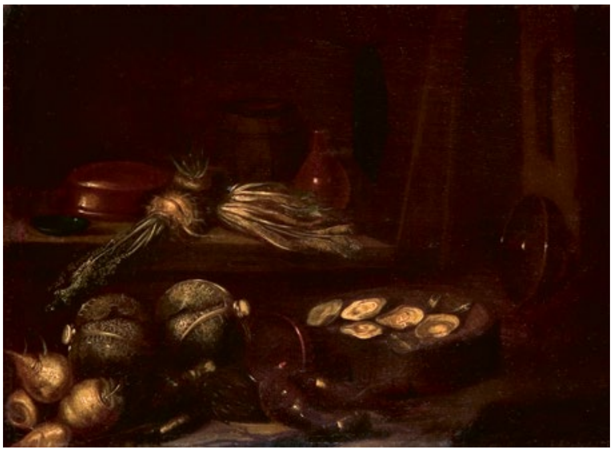
oil on panel; 17 x 25.5 cm

On the back, there are two pasted notes, one with administrative data and the other written in Gothic cursive: *N51 Textor Franz Joseph aus Schwaben; gestorben 9.3.1741 in Innsbruck./ Stilleben und Thiermale.* inv. no. ЗСУ-51

The board and painted layer are in good condition; the varnish is darkened.

The painting was first registered in List 2, under serial number 17, labelled as the work by a master Zorge.

Ilić attributed this painting to an unknown painter Zorge, which was probably a mistake while copying the lists. Until the note on the back was revealed which, among other things, clearly states that it is an artwork by a little-known painter Franz Joseph Weber, called Textor, from Innsbruck. A letter from



Cat. 105

the Landesmuzeum-Ferdinandeum (07/07/1970) confirms the authorship and authenticity of this painting as a typical work by this mediocre painter who painted in the style of the 17th-century Dutch still life painters.

Johann Baptist Lampi – The Elder

(Romeno 1751 – Vienna 1830)

A student of his father M. Lampi. He further studied in Salzburg at Unterberger's and in Verona with F. Lorenzi. Since 1785, he worked as a professor at the Vienna Academy and in 1787, at the invitation of Stanisław II August, he went to Warsaw. From 1792 to 1797, he worked in Saint Petersburg as a court portraitist. A prolific painter who portrayed the Polish and Russian nobility and members of the aristocracy. He worked together with his son J. B. Lampi the Younger, who continued his career in Saint Petersburg.

106. PORTRAIT OF CATHERINE II

oil on canvas; 81 x 56 cm

signed and dated on the back (Latin): *Pinxit Johann Baptist Lampi / Ano 1796*

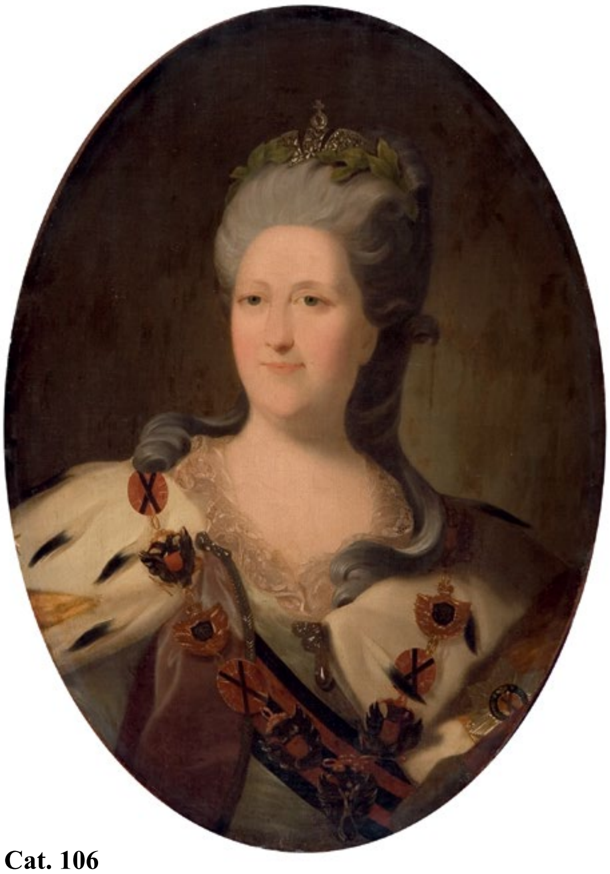
inv. no. ЗСУ-52

The canvas and painted layer are very well preserved.

The painting was first registered in List 5, under serial number 46, without additional entries on the artist.

A waist-length portrait of the Empress painted in a very routine, quite summary process. It is a faithful copy of a painting made in 1786 by the Russian painter Fyodor Rokotov, today in the State Historical Museum in Moscow. The portrait of the already aged Empress (who died in 1796) lacks the fine incarnate depiction and the materialization of jewellery and costumes, which J. B. Lampi insisted on greatly (e.g. portraits of the Empress from the National Museum in Warsaw and the Hermitage in Saint Petersburg). The painting is an official work by Lampi the Elder from 1796, but it was most likely done by the studio to sort out the administration regarding its ownership.

Cf. Matache 1974: 28, pl. 231.



Cat. 106

Unknown Austrian painter, late 18th or early 19th centuries

107. A MAN WITH GOLD COINS

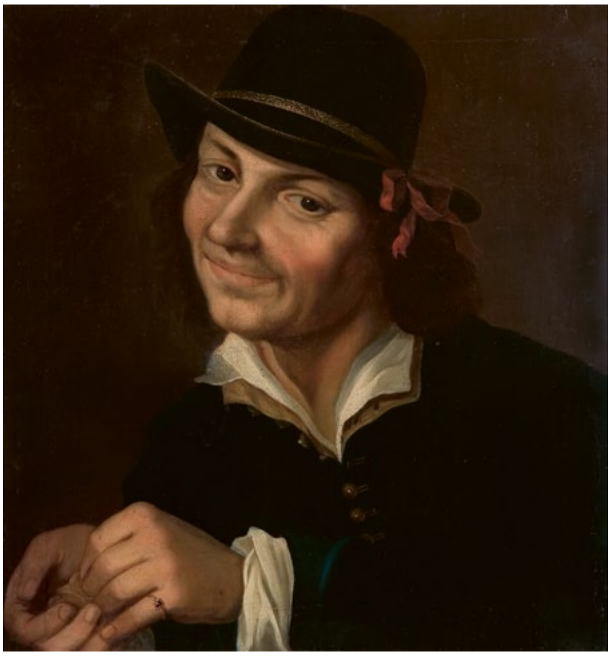
oil on canvas; 44 x 39 cm

inv. no. ЗСУ-141

Outdated relining; the painted layer is in good condition with minor retouches.

The painting was first registered in List 5, under serial number 39, labelled as the work by (Bartholomeus) van der Helst.

The painting certainly does not belong to the oeuvre of B. van der Helst because the costume and placement of the character, and especially the method of painting, do not correspond to this famous Dutch portraitist from Rembrandt's period. The painting from the Collection is the work of



Cat. 107

a provincial painter who possesses the ability of observation and a certain freshness that is always present in talented amateurs, but technically he is not up to the requirements of portrait painting (anatomical and drawing mistakes in the placement of the head and hands against the body). Possible parallels of the costumes could be found in the 18th-century Slovenian painting, e.g. the works of Fortunat Bergant (1721-1769), on whose portraits we find a similar anecdotal approach (Stele 1957: 25-27, figs. 18, 19) or the work by one of the many amateur painters, from the end of the 18th and beginning of the 19th centuries belonging to the Slovenian-Austrian region, that follows Classicist portrait tendencies.

Cf. Stele 1957: 25-27, figs. 18, 19.

Patricius Kittner

(Brno 1809 – Hirtenberg 1900)

As a self-taught artist, he primarily did miniature portraits, along with aquarelle and lithography techniques. He stayed shortly in Vienna where he was influenced by the then-leading portraitists of the Biedermeier era. The museum in Brno owns most of his artworks (Thieme – Becker 1907-1950: XX, 399).

108. A WOMAN WITH AN EMBROIDERED SHAWL

gouache on an ivory sheet; 18 x 16 cm

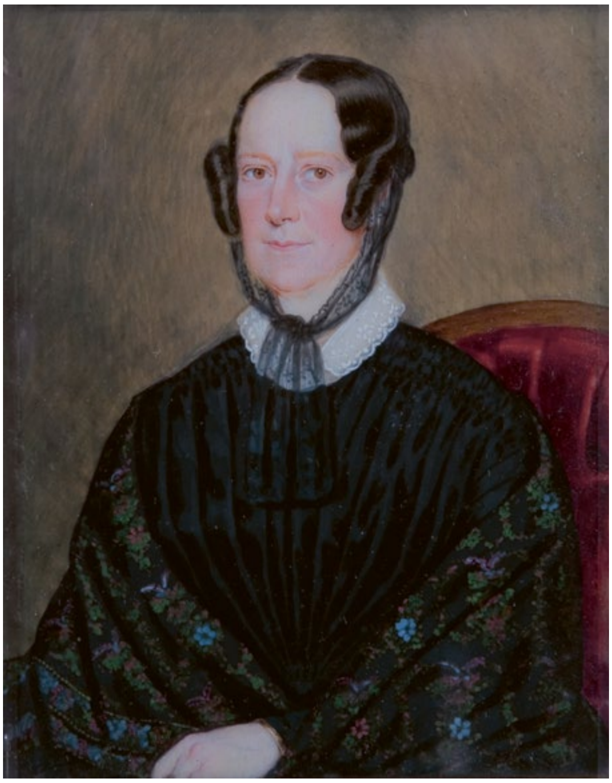
signed (centre left, Latin): pt Kittner

inv. no. ЗСУ-320

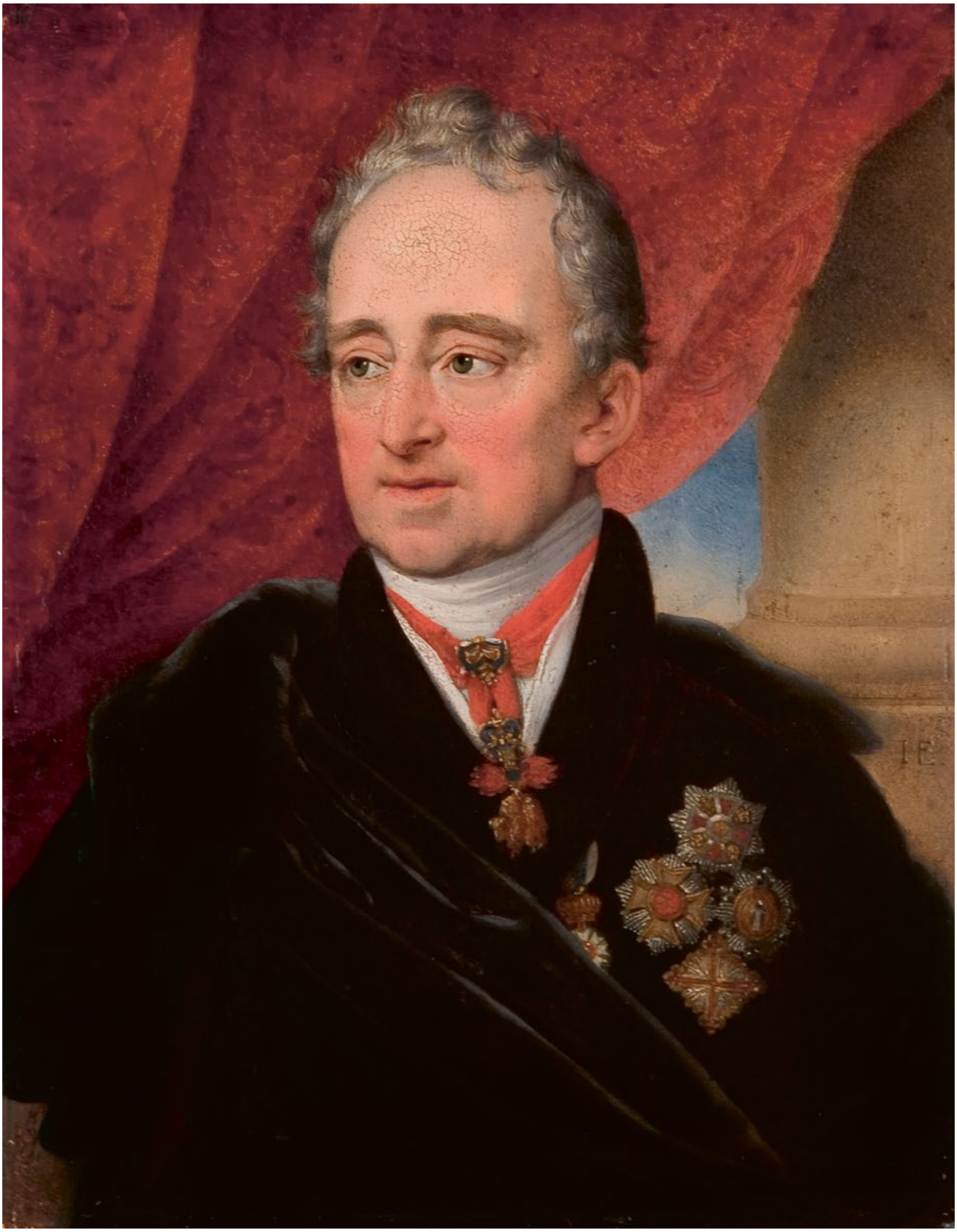
The painting was first registered in List 6, under serial number 15, on page 20, labelled as the work by P. Kittner.

The work of one of the best Austrian miniaturists of the Biedermeier era. Although self-taught, but extremely talented, he successfully follows and paints portraits in the style of Waldmüller and Amerling, as evidenced by the small-sized female portrait from the Collection. Although he worked in aquarelle and lithography on larger formats, his main oeuvre consists of miniatures where he reaches his peak.

Cf. Wien 1924, Nr. 495; Grünstein 1925: 9, 33, T. 37.



Cat. 108



Cat. 109

Monogram illustrator I.E. (Johann Ender ?)

(Austria, the first half of the 19th century)

Possibly Johann Nepomuk Ender (Vienna 1793-1854), a student of the Vienna Academy. Also a student of Lampi, Fugger and Kauzig. At the invitation of Count István Széchenyi, he travels to Greece and Italy. After his return to Vienna in 1826, he worked mainly as a portraitist and achieved exceptional success in that field as one of the leading Viennese portraitists of the Biedermeier era. His portraits, mostly of the member of upper classes, feature typical iconography, with abundant Classicist decor and meticulous materialization in the execution of costumes and incarnations (Thieme – Becker 1907-1950: X, 515).

109. PORTRAIT OF COUNT STUPPACH

oil on panel; 25.5 x 20 cm

signed (bottom, Latin): *IE*

inv. no. ЗСУ-124

The wooden base and painted layer are very well preserved.

The painting was first registered in List 5, under serial number 44, labelled as the work by a monogram illustrator I.E.

The painting, which looks more like a miniature in terms of technique, has all the typical characteristics of the Late Classicism of the Biedermeier era, with heavy drapery and a column in the background. The person represented in the painting is Count Gundakar Heinrich von Wurmbrand-Stuppach (1762-1847), chief steward to Empress Carolina Augusta. He was a member of the high nobility and portrayed with the Order of the Golden Fleece. According to the painting style and developed painting process, the maker of this portrait most closely corresponds to the style of Johann Nepomuk Ender, one of the leaders in this painting style in Vienna, in the first half of the 19th century, along with Waldmüller and Amerling.

Unknown Austrian painter, mid-19th century

110. A GIRL WITH THE DOVE

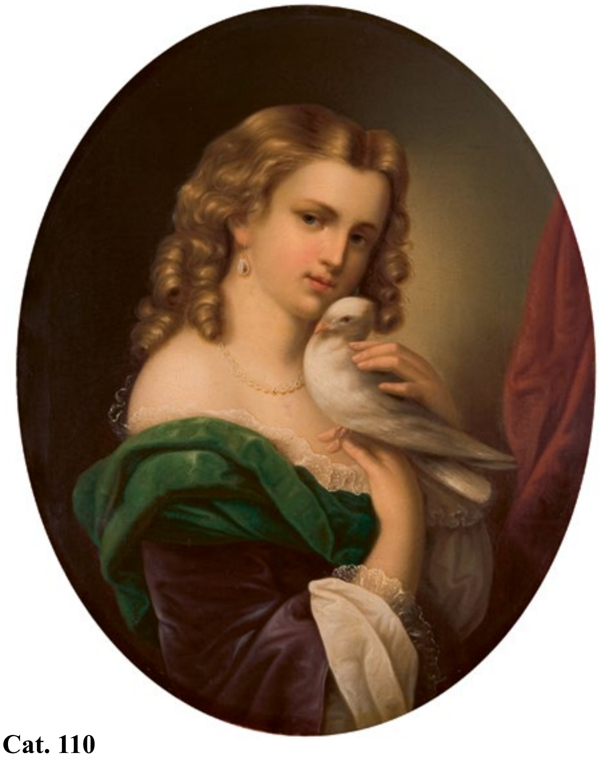
oil on canvas; 75 x 62 cm

inv. no. ЗСУ-102

The canvas and painted layer are very well preserved.

The painting was first registered in List 6, under serial number 112, without additional entries on the artist.

The painting is not a portrait of a specific person, but an example of decorative painting among the bourgeoisie from the second third of the 19th century. The work by a decent painter-decorator, who still interprets these popular romanticist themes using the Biedermeier technique and relying on the form of portraits by J. N. Ender, G. Waldmüller and other painters of Late Romanticism. The theme itself is a Historicist derivative of the popular representations of “beauties”, which in the second half of the 19th century is especially fostered among the bourgeois painting (The National Museum in Belgrade keeps a painting by Heinrich Höfer of the same content, but of better quality, from around 1850; inv. no.: I.STR 960).



Cat. 110

Unknown Vojvodina or Hungarian painter (?), mid-19th century

111. FLOWERS AND FRUITS IN A BASKET

oil on canvas; 55.5 x 46 cm

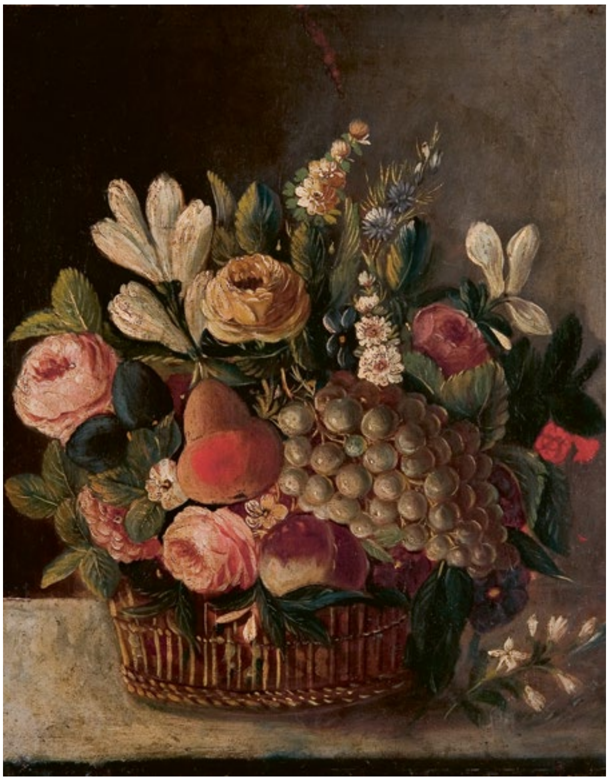
inv. no. ЗСУ-92

The original canvas; the painted layer is well preserved.

Ilić bought the painting in 1958 from Ljubomir Janković in Belgrade.

The painting was first registered in List 5, under serial number 7, labelled as the work by "Ter Bruggen" (?).

The craftsmanship and artistic quality of the artwork are of rather average value, most likely by a talented amateur from the mid-19th century, modelled on the popular decorative painting of the bourgeoisie. It may be a standard decorative piece, ordered from one of the numerous workshops in Hungary or Vojvodina.



Cat. 111

Unknown copyist after Pietro Paolo Bonzi, 19th century

112. HEAD OF AN OLD MAN

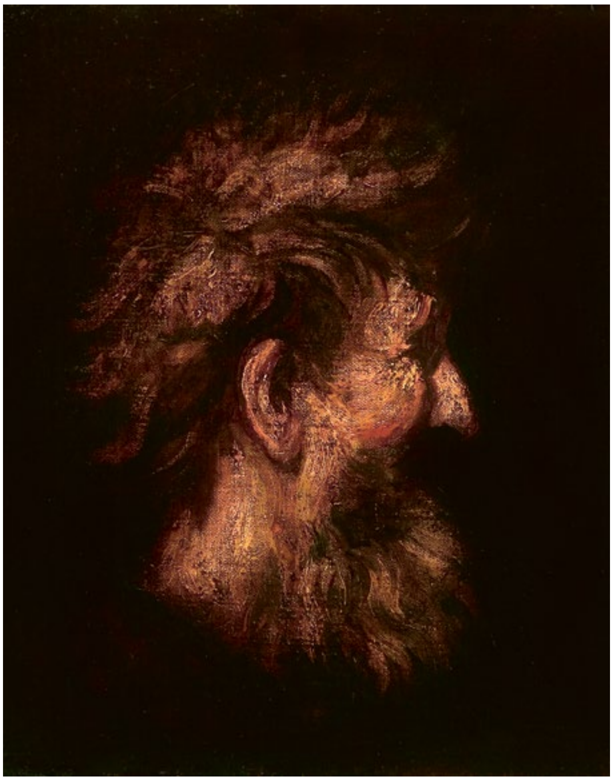
oil on canvas; 44 x 39 cm

inv. no. ЗСУ-71

The canvas is laminated to a thin panel; the painted layer is well preserved.

The painting was first registered in List 1, under serial number 3, labelled as the work of "Jordaens' school after Velázquez".

An artwork with a rather rough structure and appearance, pastose stroke submerged in layers, artificially applied patina and varnish. It repeats the painting from Prado in Madrid, which was attributed to Diego Velázquez, based on the old inventory of the Maratta collection from 1712. Even A. Muñoz (1941: 28, fig. 69) believes that the attribution is wrong and that it is part of the Neapolitan school, which was confirmed by A. E. Sanchez (1965: 238; 1970, no. 12), attributing the painting to the Roman painter P. Paolo Bonzi (P. Bonzi, 1576-1636; Thieme – Becker 1907-1950: IV,



Cat. 112

330). In his letter dated July 10, 1970, Sanchez suggests that the painting in the Collection is probably a 19th-century copy, based on Bonza's original from the Prado.

Cf. Muñoz 1941: 28, f. 69; Sanchez 1965: 288; Sanchez 1970: no. 12.

Unknown Spanish painter, mid-19th century

113. TWO FIGURES IN A COUNTRY LANDSCAPE

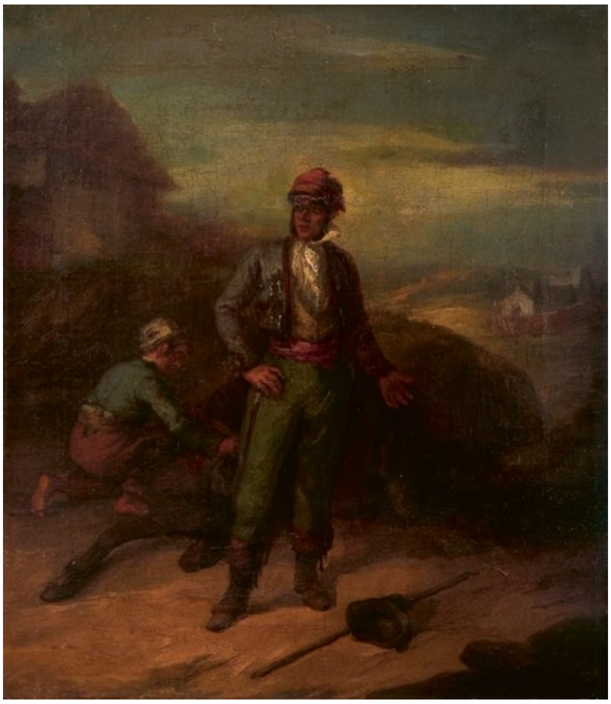
oil on canvas; 37 x 32.5 cm

inv. no. ЗСУ-86

Outdated relining. The painted layer is very well preserved.

The painting was first registered in List 3, under serial number 15, without additional entries on the artist.

According to Sanchez's statement from July 10, 1970, this landscape is a romanticist artwork of Sevillian provenance from around 1850, made by one of many Goya's imitators. The painting is of modest artistic value but with a decent artistic procedure.



Cat. 113

Ricardo de Madrazo y Garreta

(Madrid 1851-1917)

A student of his father Federico Madrazo and his father-in-law M. Fortiny. He lived in Paris and Morocco. A successful draughtsman and aquarelle painter, he mainly painted portraits, landscapes and genre scenes (Pantorba 1947; Nuño 1968).

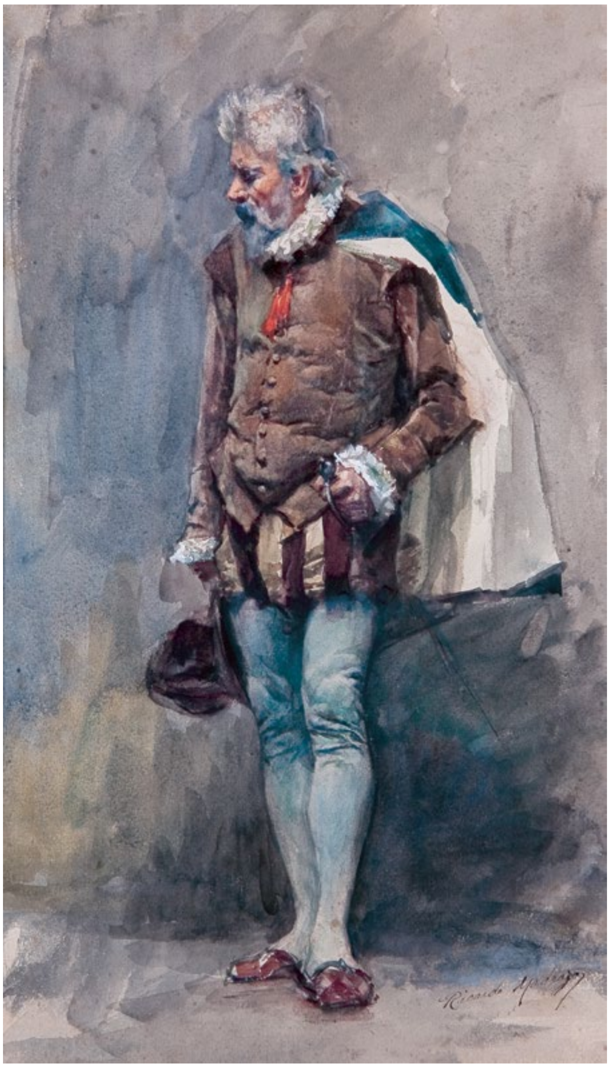
114. PORTRAIT OF A KNIGHT

aquarelle; 42.5 x 25 cm

signed (bottom right, Latin): *Ricardo Madrazo*

inv. no. ЗСУ-129

The painting was first registered in List 2, under serial number 50, labelled as the work by Madrazo.



Cat. 114

An elegantly and masterfully executed aquarelle was probably created as an academic study or sketch. The attractive and trendy painting style, nurtured by the members of this family of "pompous" painters, (Čelebonović 1974: 28, 137, 188) seems quite archaic with its Academic Realism at a time when European painting is following modern trends. The authenticity of this Madrazo's aquarelle was also confirmed by A. E. Perez Sanchez in his letter, dated July 10, 1970.

Cf. A. Čelebonović 1974: 28, 137, 188.

Unknown Central-European painter, late 19th century

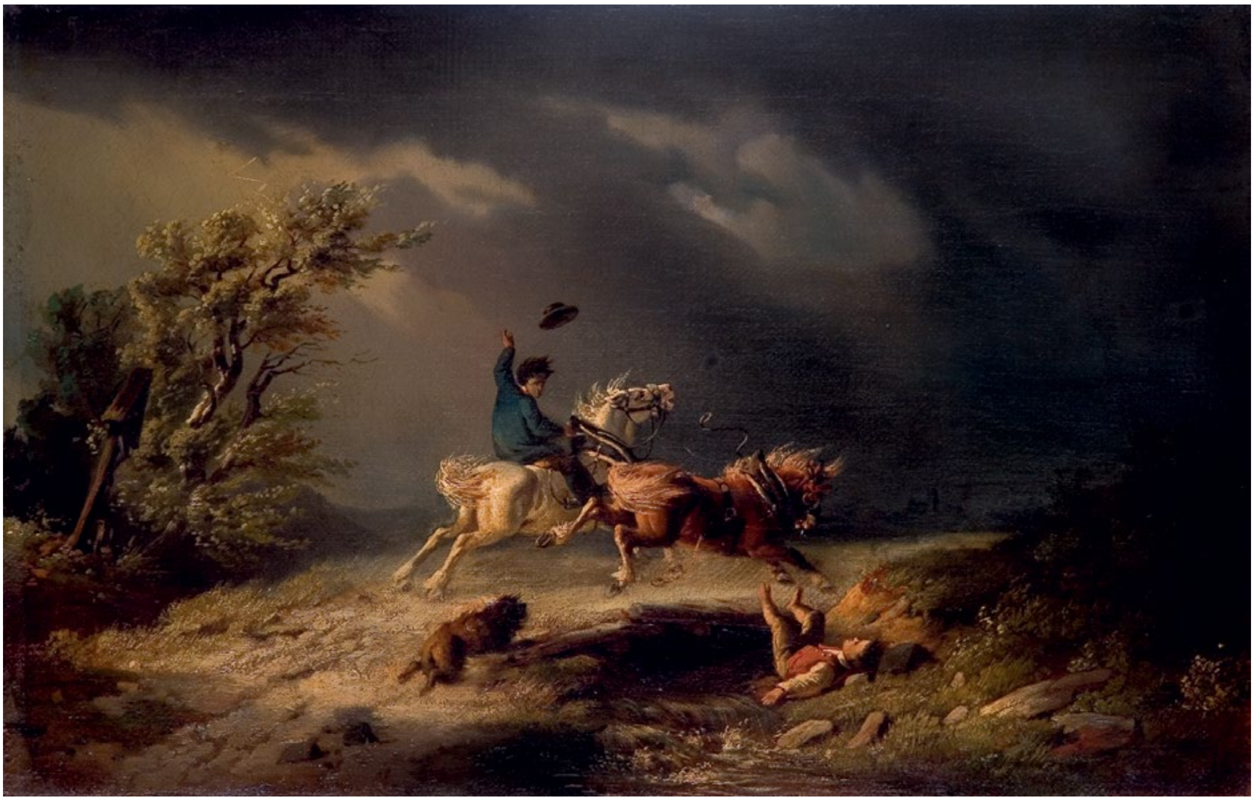
115. HORSEMEN FLEEING BEFORE THE STORM

oil on canvas; 31.5 x 49.5 cm
inv. no. ЗСУ-90

The original canvas; the painted layer is well preserved. Ilić acquired the painting most likely in Novi Sad in 1950 from Aleksandar Moč who had purchased it through an intermediary, Lazar Kovačević, in 1936 from the collection of the Baron Emil Kušević from Hetin.

The painting was first registered in List 2, under serial number 40, labelled as the work by Carl Spitzweg.

The content of the painting corresponds to the common theme nurtured at the time of Biedermeier and the sentimental Romanticism of the mid-19th century, but in terms of artistic values, it is certainly not the artwork made by Carl Spitzweg (1808-1885), a famous German painter. The compositional and drawing deficiencies, the lack of refined painterly procedure and the raw colourism of the painting from the Collection reveal the craft of a mediocre copyist from the end of the 19th century.



Cat. 115

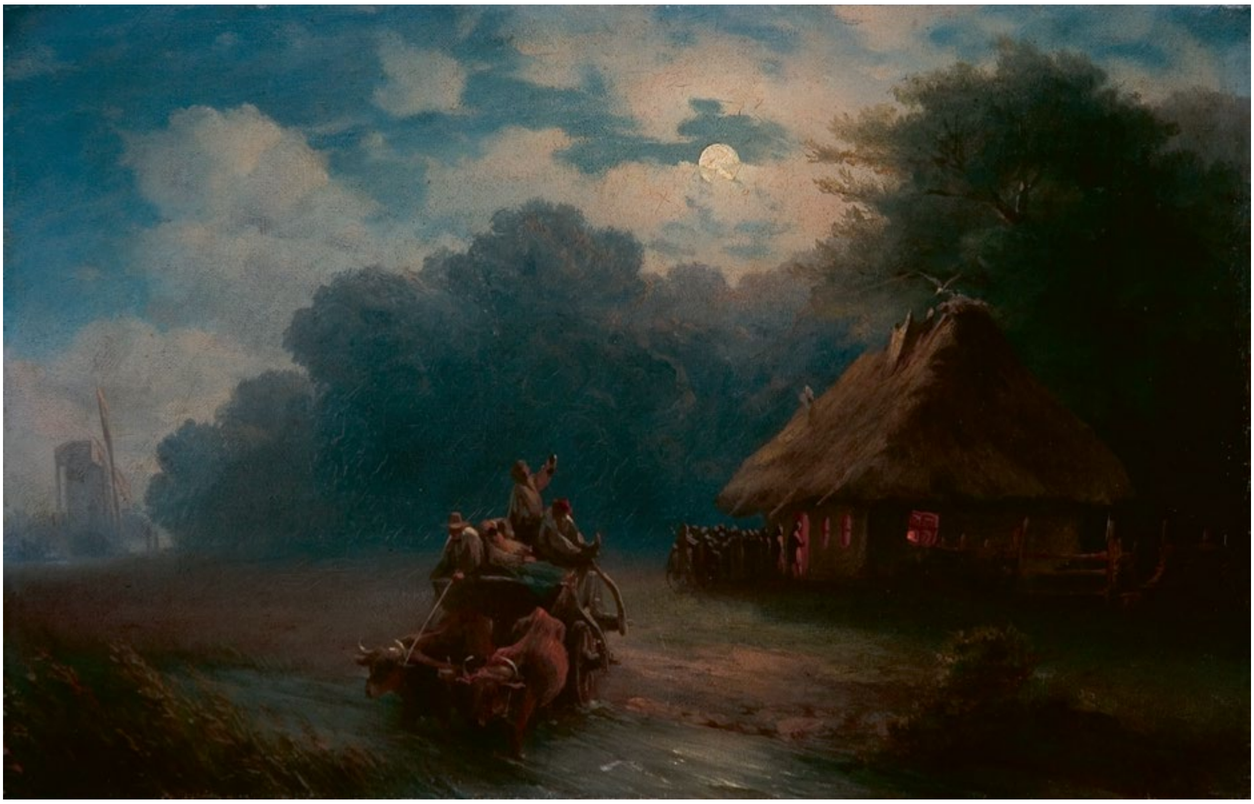
Ivan Konstantinovich Aivazovsky (Айвазовский, Иван Константинович)
(Feodosia 1817-1900)

A marine, battles and landscapes painter. A student of the Academy in Saint Petersburg; studied at M. N. Vorobyov and P. H. Tanneur. He took trips around Europe where he worked as a mondain painter. He had a considerable influence on Russian painting of the late 19th and early 20th centuries and had a large number of followers and imitators (Thieme – Becker 1907-1950: I, 156-7).

116. A TAVERN AT NIGHT

oil on canvas; 24.5 x 38 cm
signed (bottom right, Russian Cyrillic): *Айвазовскй*
inv. no. ЗСУ-93
The canvas is relined; the painted layer is well preserved. The painting was first registered in List 2, under serial number 6, labelled as the work by "Russian master Aivazovsky". Ilić probably acquired the painting from Russian refugees before the Second World War. Aivazovsky, widely known as a dynamic marine painter, often made small-sized anecdotal nightscapes with silhouetted figures, illuminated by the moonlight. The painting from the Collection is made with light strokes, in a gradation of grey-blue tones and stronger accents of red and ochre. Contrastingly lit details of human figures, animals and plants give the painting the character of a sketch, which it possibly is. The typical oblique signature, without the letter И, as he used to sign in the last decades of his artistic career, is undoubtedly authentic.

Bibl. Лазић 2010: 172-174.



Cat. 116

Unknown Central-European painter, 16th or 19th centuries

117. ANGEL WITH A GOLDEN HALO

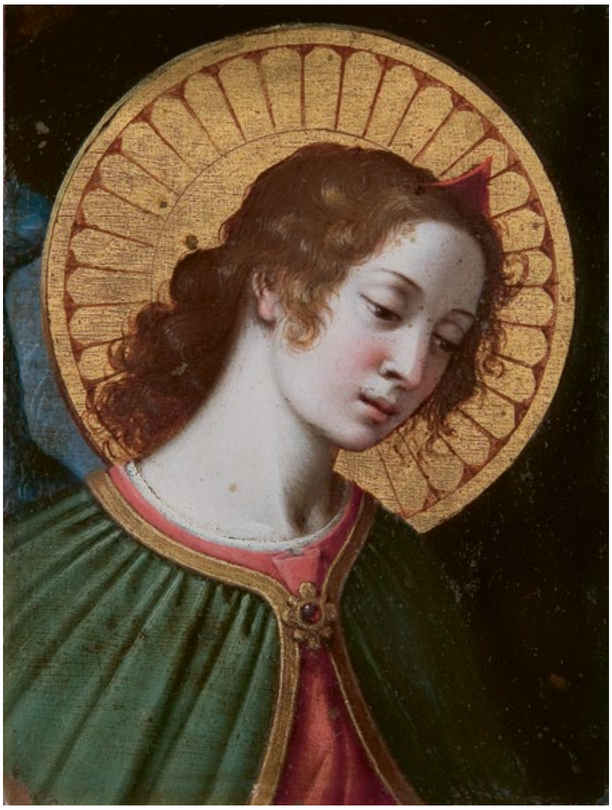
oil on copper; 13.5 x 10.3 cm
inv. no. ЗСУ-316
A very well-preserved painted layer on a forged copper plate.
The painting was first registered in List 6, under serial number 33, on page 22, mislabelled as the work on the canvas.

An elegantly and decently painted angel in terms of craftsmanship is draped in a cloak, holding a clasp with a precious stone. The halo with rays has its ancient origins dating back to the Late Middle Ages. Plenty of analogies can be found for the typology of the face, the hair, and especially the decorative band and the folds on the cloak, in the Flemish painting of the 15th and 16th centuries, although the modelling of the face and the lighting are more common in Late Mannerist works north of the Alps. The dilemma surrounding the verification and dating of this small-sized painting is even greater because it is known that well-executed paintings on copper plates do not usually contain craquelures and patina, so they retain an intense and fresh colourism for centuries. If this painting from the Collection is the work of one of the Central-European Historicist painters of the 19th century, he deserves attention as a gifted Eclectic with a cultivated artistic sensibility.

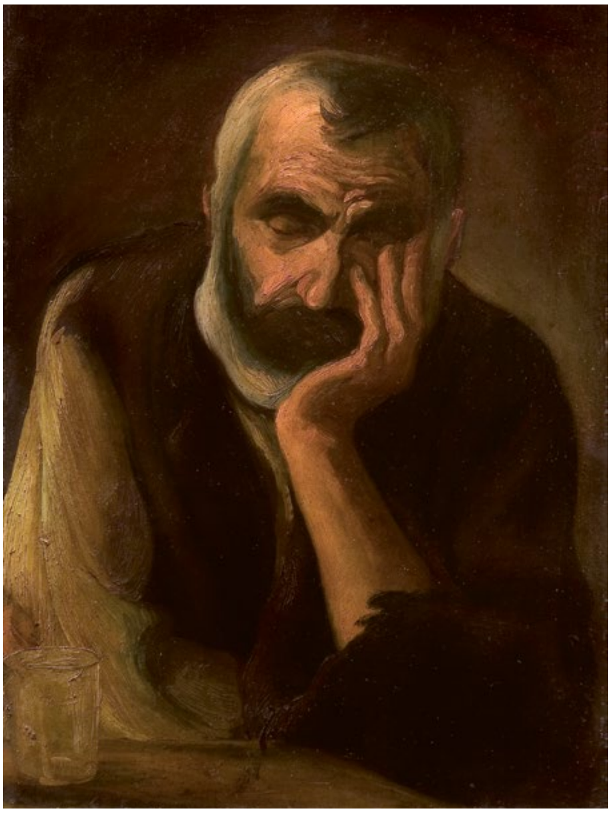
Monogram illustrator L. C. - Hungary (?), late 19th or first half of the 20th centuries

118. DRUNKARD

oil on cardboard; 67 x 48 cm
signed (bottom left, Latin): *L. C.*
inv. no. ЗСУ-135
The painted layer is well preserved.
The painting was first registered in List 5, under serial number 16, labelled as the work by Lovis Corinth (1858-1925).



Cat. 117



Cat. 118

It is most unlikely that this painting is the work by Lovis Corinth (1858-1925), a German painter known for nurturing these contents in an expressive style. Certain inaccuracies in the painting process (mistakes in anatomy and composition, poorly executed luminization) and colourism untypical for Corinth classify this painting as the work of a follower of his popular style, but without his expressive potency.

Bruno Zach

(Schitomir 1891 – Vienna 1945)

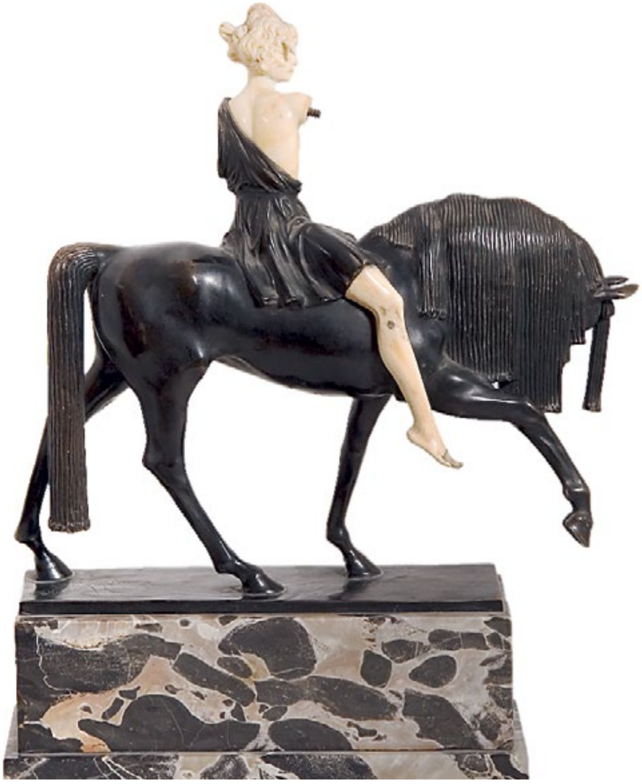
A master of small plastic art, highly valued in the era of international Art Deco. He studied at the Vienna Academy under H. Bitterlich and J. Mullner. In his extensive oeuvre, he explores fashion, mondain and erotic themes with technical perfection. Since 1918, he mostly resides and works in Berlin, devoting himself to the bohemian lifestyle. Even today, his works are in high demand on the art market where numerous copies and forgeries often appear under his name.

119. AMAZON WITH HORSE

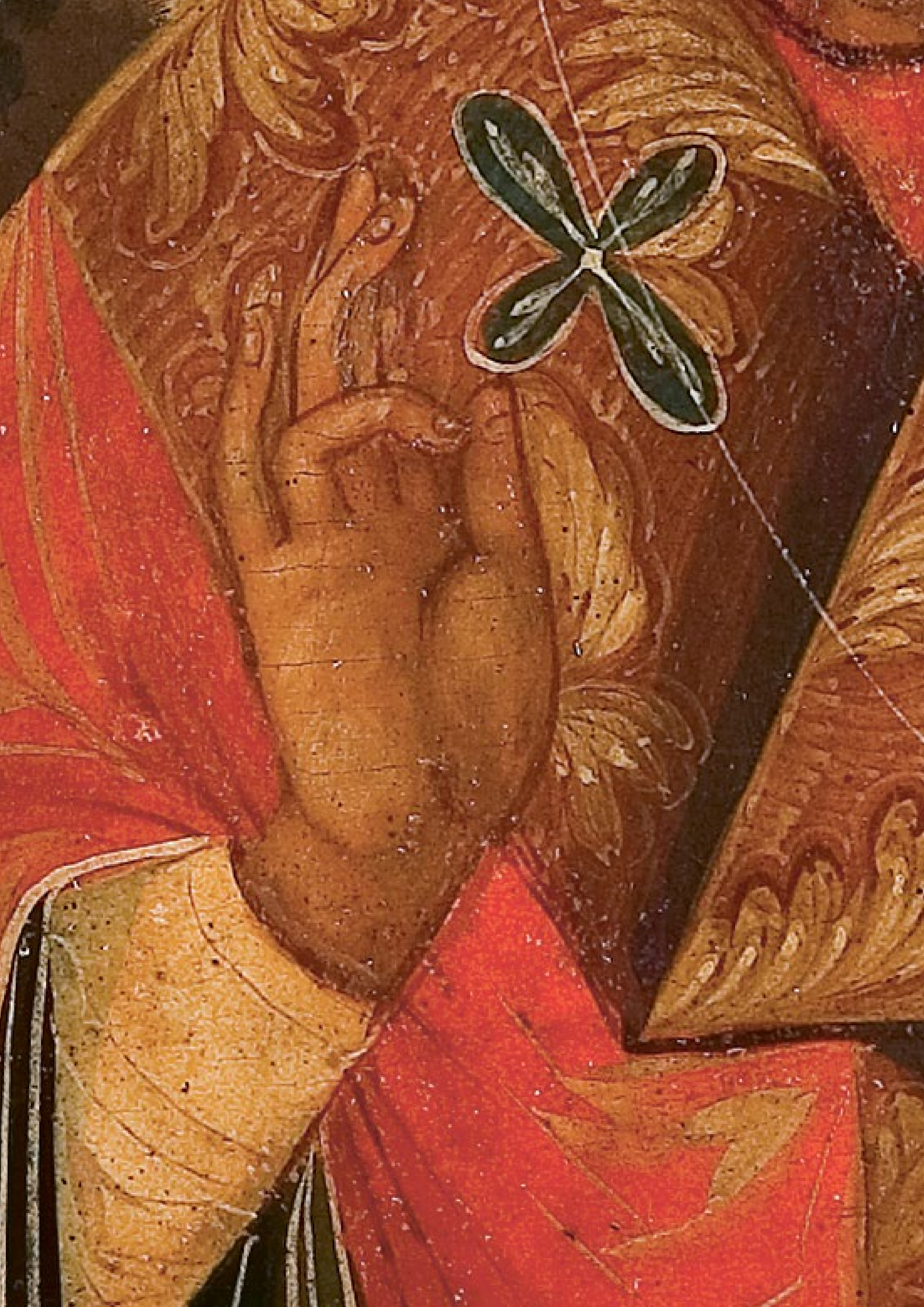
bronze, ivory, marble; h. 46 cm
signed on the pedestal (Latin): *Bruno Zach*
inv. no. 3СУ-344
The figure of the Amazon is missing both arms and the left leg.
The sculpture was first registered in List 6, under serial number 92, on page 15, labelled as the work by B. Zach.

In the first decades of the 20th century, works in the chryselephantine technique became very popular as a symbol of a new luxury. The sculpture from the Collection, unfortunately very damaged, is an outstanding example of these new tendencies among the bourgeoisie, inclined to a stylized refinement. There is no approximate chronology of Bruno Zach's artworks, but judging by the signature on this copy, with the full name in italics, unlike (possibly) later works signed with capital letters (*B. ZACH*) and sometimes containing the year, it could be assumed that the work belongs to the early 1920s when the elements of classical secession are still felt in his works (Lemme 1990: 77).

Cf. Lemme 1990: 77.



Cat. 119



ICONS

There are only seven icons in Ilić's collection, although he could have acquired a much larger number from local sources. According to old inventories and lists, it can be concluded that he was not as interested in this type of work as he was in other items. Except for one icon, all the other examples happened to be in his collection. This icon, which was probably already in his collection before the war and represents a significant work of the 15th-century Cretan school, is very close to the prototype that was later taken over by Andrea Rizzo's art workshop. Icons from the 18th century, all of Russian origin, are standard artworks of small workshops which were brought to Vojvodina in large quantities. Icons from the 20th century are works of average quality that imitate Serbian medieval icon painting but without special artistic value.

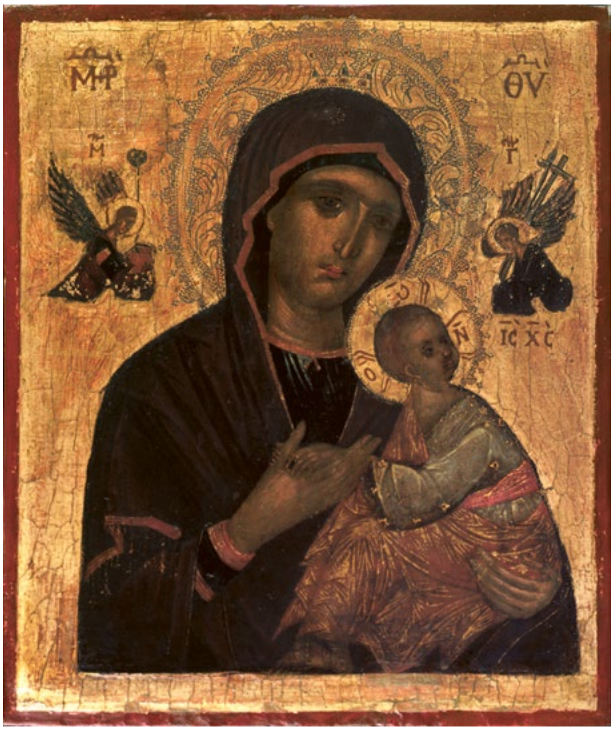
Cretan icon painter, late 15th or early 16th centuries

120. VIRGIN OF THE PASSION

egg tempera on wood; 35.5 x 25.5 cm
inv. no. ЗСУ-33
The wood is partially wormholed; the painted layer and gilding are partially worn away to the base of the bolus. The most recent cleaning and conservation were carried out by Jelena Vandrovski in 1971.
The icon was first registered in List 1, under serial number 8, labelled as a 15th-century Greek icon.

The icon represents an abridged version of the "Virgin of the Passion" with two angels at the sides carrying the symbols of martyrdom. The dotted halo, with a stylized vine and a small crown, pointed to the later works of the Cretan school (end of the 16th – beginning of the 17th centuries). However, according to the oral statement of Manolis Hadzidákis, who saw the icon during his visit to Novi Sad, this is a typical work by a Cretan icon painter belonging to the end of the 15th century which was made according to a common prototype that was also used by Andrea Rizzo for his icons in Ston and the Museum Bandini in Fiesole (Đurić 1961: 55-56, cat. 51). The preserved parts of the incarnate and the clothes on the infant Christ reveal that the icon is the work of a decent icon painter who nurtured not so emphasized drawing and a softer method of applying colour and light accents, without firm and opaque shadow partitions, so characteristic of the later works of the Italo-Cretan school. The Virgin's face still relies, particularly in drawing and modelling, on fine examples of Late Palaeological templates that feature nurtured plasticity.

Bibl. Vujaklija 1999: 42-43.
Cf. Đurić 1961: 55-56, cat. 51.



Cat. 120

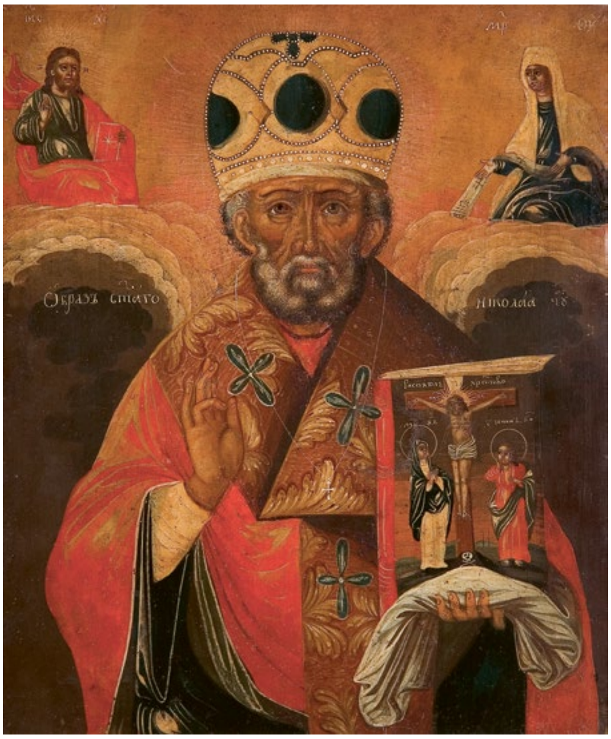
Ukrainian icon painter, the second half of the 18th century

121. ST. NICHOLAS

egg tempera on wood; 31.5 x 26 cm
Next to the characters of the standard signature, there are Russian recensions in Cyrillic.
inv. no. ЗСУ-105
The board and the painted layer are well preserved. Minor damage along the bottom edge.
The icon was first registered in List 2, under serial number 53, without additional entries.

The image of the saint is depicted in an already Baroquesque bishop's vestment. In terms of the content, the Baroque repertoire appears only in the details (the drapery that the saint holds under the gospel, the Crucifixion, floral decorations of the clothes and the mitre). An effort to achieve voluminousness is visible in the processing of incarnates and textile folds. The icon represents a fairly common work of average painting value, typical for Ukrainian painting, where, as in our country, this adjustment to the Baroque expression lasted throughout the 18th century. In the case of provincial works, to which our copy belongs, until well into the 19th century, the archaizing elements in iconography, composition and, partially, the painterly procedure remain visible.

Cf. Јовановић 1963: 379-409; Васић 1964: 7-26.



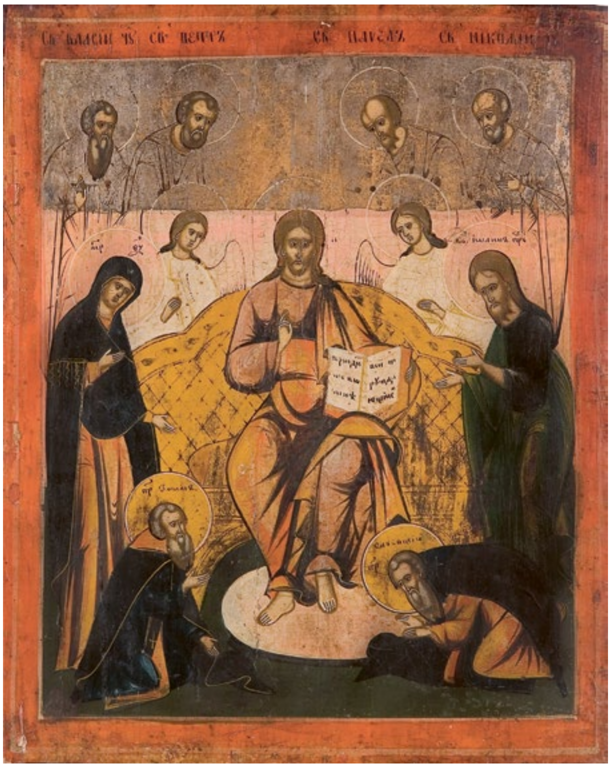
Cat. 121

Russian icon painter, late 18th century

122. DEESIS WITH REVEREND ZOSIM AND REVEREND SAVATIJE

egg tempera on wood; 37.5 x 30 cm
inv. no. ЗСУ-106
The wood is in good condition; the painted layer is quite worn away.
The icon was first registered in List 7, under serial number 76, labelled as the 18th-century Russian icon.

Such icons are frequently found in the area of Vojvodina and are part of the mass import from Russia in the second half of the 18th century. The works are mainly from Russian rural workshops, which cultivate an archaic style, modest and restrained colourism, and schematized drawing, with elongated figures, without emphasized plasticity. The



Cat. 122

simplified style and iconographic content are based on prototypes in Russian court paintings from the 16th and 17th centuries.

Cf. Јовановић 1963: 379-409; Васић 1964: 7-26.

Russian icon painter, late 18th century

123. ST. JOHN THE FORERUNNER WITH HAGIOGRAPHY

tempera on wood; 39 x 31 cm

Next to the characters of the standard signature, there are Russian recensions in Cyrillic.

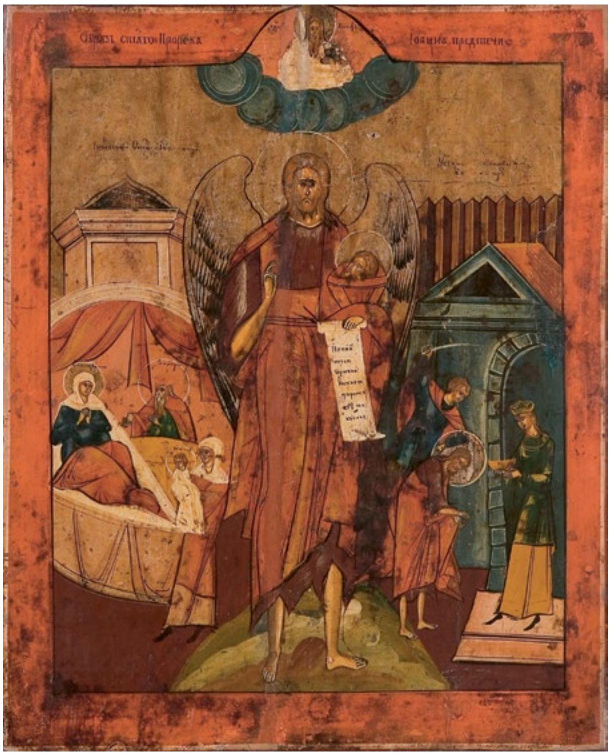
inv. no. ЗСУ-107

The wood is in good condition; the painted layer is partially worn away.

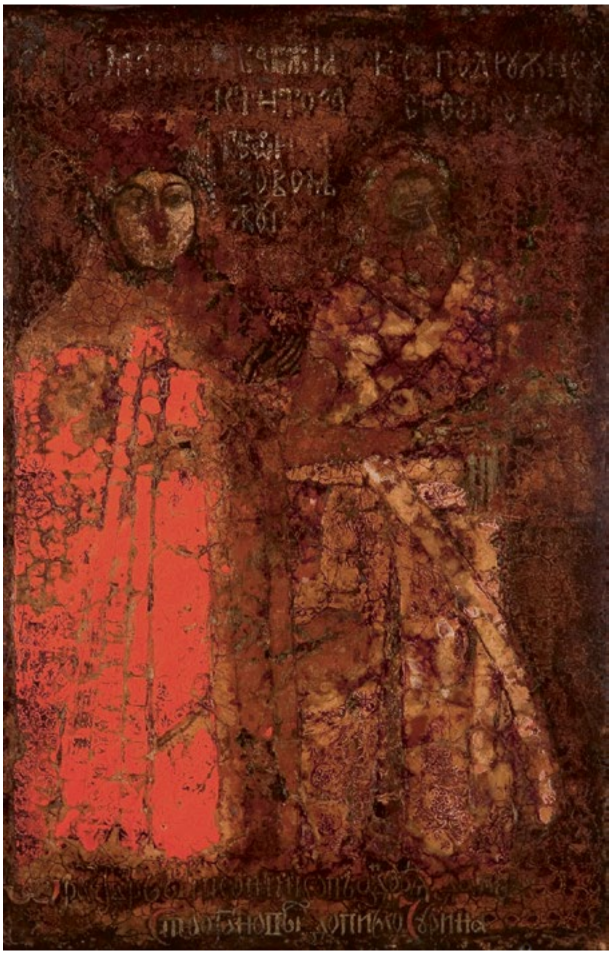
The icon was first registered in List 1, under serial number 12, labelled as Russian primitivism.

In terms of icon painting technique and style, the icon is very similar to the previous one, belonging to the same period and possibly the same workshop. The depicted theme, very common for this type of work, depicts St. John with wings and two scenes, the Nativity and the Beheading, in an architectural staffage. The painted layer, better preserved than on the previous icon, is more intense, but the characters, the drawing and the modelling style are almost identical.

Cf. Јовановић 1963: 379-409; Васић 1964: 7-26.



Cat. 123



Cat. 124

Unknown copyist, Serbia, first decades of the 20th century

124. ICON WITH THE KTITOR COUPLE

tempera on wood; 37.5 x 29.5 cm

inv. no. ЗСУ-109

The wood is old and wormholed, subsequently processed. The painted layer is worn away and considerably damaged.

Removal of the new coating and conservation was carried out by Jelena Vandrovska in 1971.

The icon was first registered in List 2, under serial number 57, labelled as the Čurin workshop.

Archangel Michael was depicted on the icon. He is combined according to old iconographic types, half-length representations of archangels, most often in Deeses, with a modern representation from the beginning of the 20th century and noticeable traces of Art Nouveau. Ilić must have been sold this seemingly old board as a Russian icon from the Stroganov school. After removing the new coating because, beneath it, there were traces of the old layer with the remains of the inscription (Вујаклија 1973: 6), a depiction of the ktitor was discovered, which was later determined to be a copy of the ktitor's composition with Župan Brian and his wife from the monastery of Dobrun.

Cf. Вујаклија 1973: 6.

Unknown painter-icon painter, the first half of the 20th century

125. SAINT JOHN THE FORERUNNER

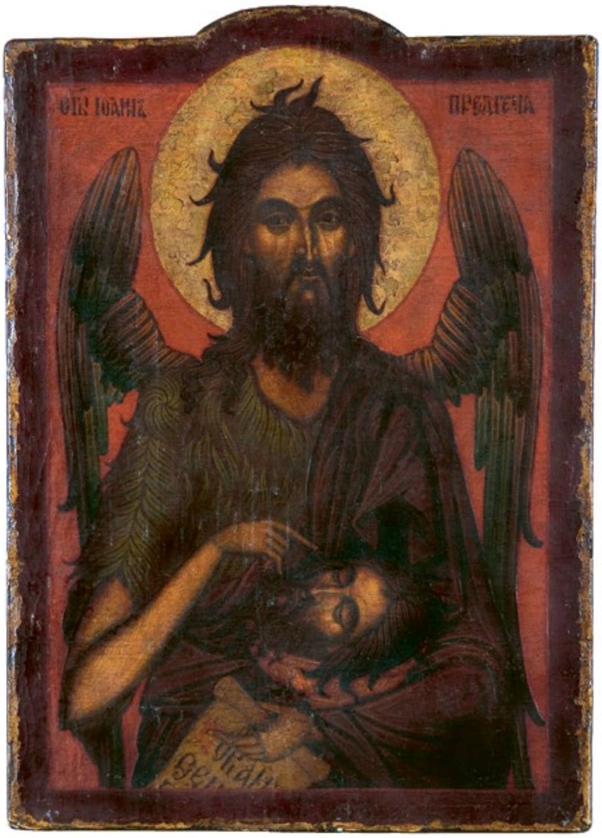
tempera on wood; 28 x 20 cm

inv. no. ЗСУ-108

The wood and the painted layer are well preserved. The metal foil oxidized under the darkened varnish.

The icon was first registered in List 1, under serial number 14, labelled as a late 16th-century icon.

The old dating of this icon to the end of the 16th century is not acceptable because it is obviously a more recent icon, painted between the two world wars. The icon painter repeats the old iconographic half-length type of St. John, but the technique, although decent, is the closest to the painters from the "Zograf" group.



Cat. 125

Unknown painter-icon painter, Serbia, the first half of the 20th century

126. ST. PARASKEVA

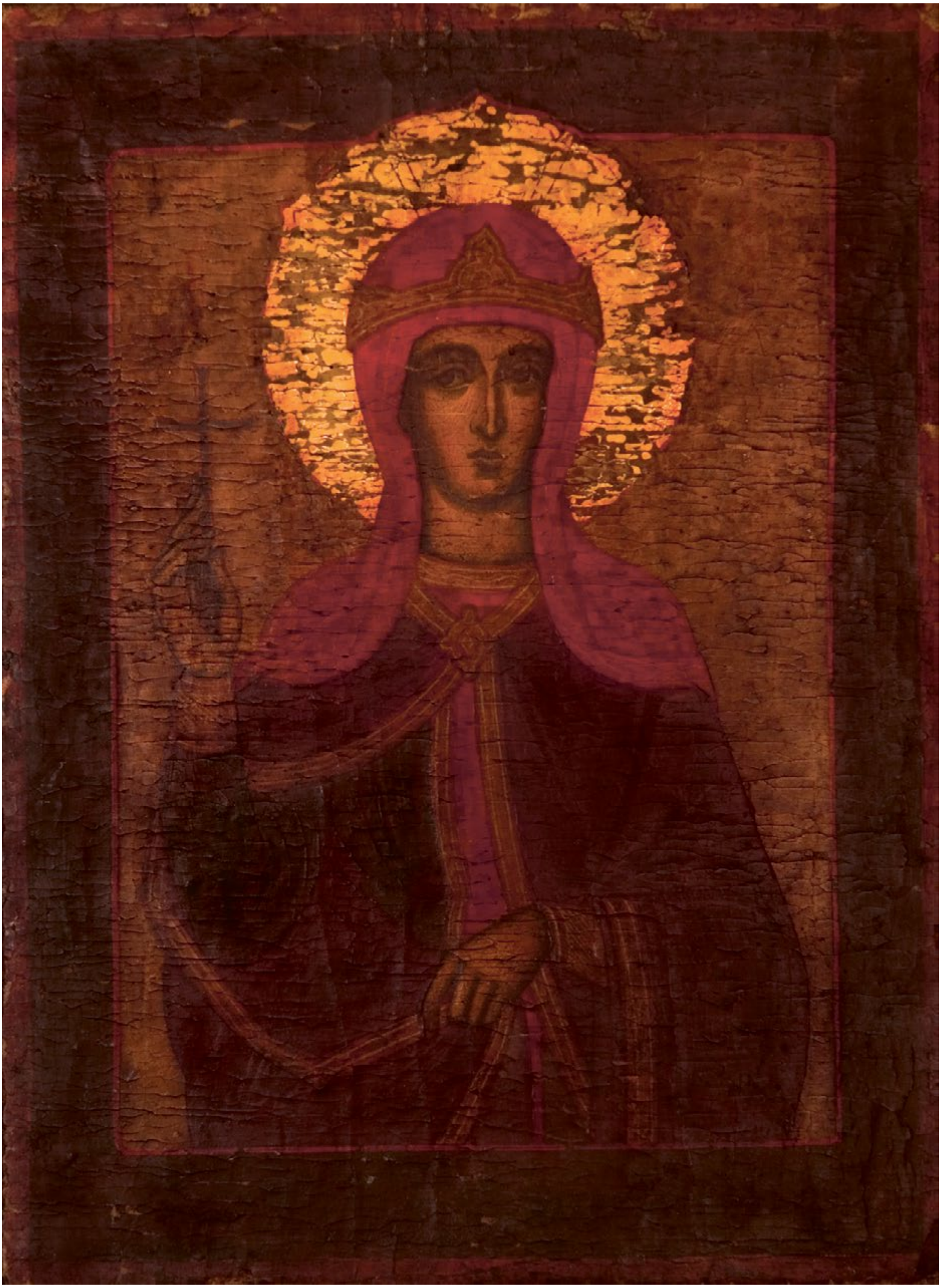
tempera on wood; 34 x 25.5 cm

inv. no. ЗСУ-110

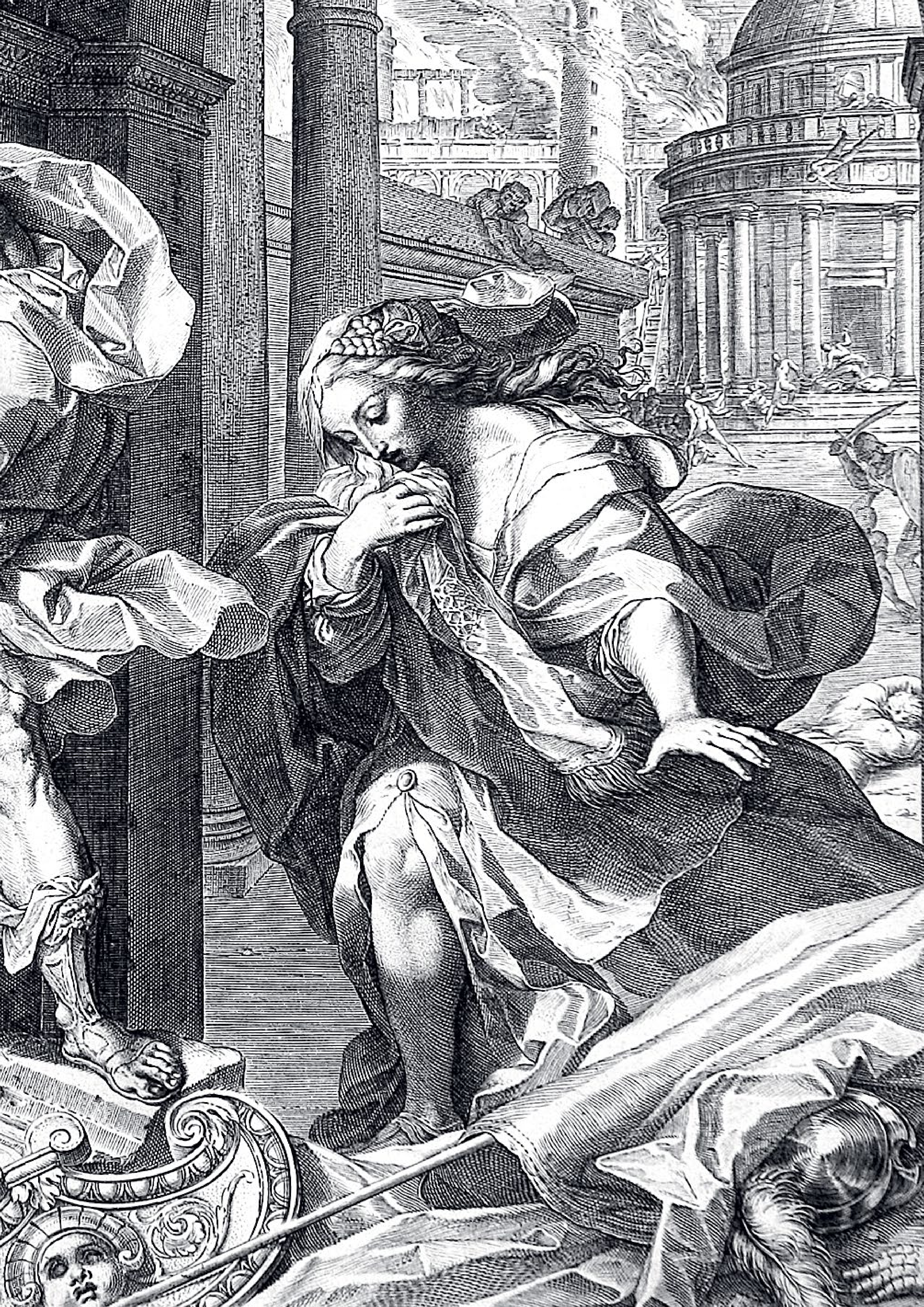
The wood and painted layer are very well preserved. The metal foil oxidized under the darkened varnish.

The icon is first registered in List 1, under serial number 7, labelled as an icon from the beginning of the 17th century ("Serbian princess as a nun").

St. Paraskeva's icon of modern iconography was made by the same master and at the same time as the previous one (cat. 125).



Cat. 126



PRINTS

The number of print sheets in Ilić's collection is extremely small – only seven, although according to the statements of intermediaries and purchasers, this number used to be much higher. Ilić's concern for the preservation of the sheets speaks that he was interested in prints; he had three damaged sheets carefully restored and furnished. It can be assumed for this small remnant, that it is, perhaps, only a segment of the once much larger collection.

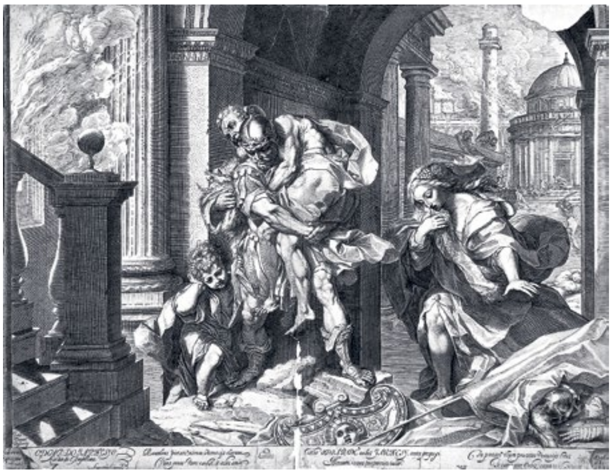
Agostino Caracci

(Bologna 1557 – Parma 1602)

A member of the famous Bolognese Caracci family of painters. A nephew of Ludovico and older brother of Annibale Caracci, with whom he worked on the decoration of the Palazzo Farnese in Rome. Ha was a co-founder of Bologna's Accademia degli Incamminati. In addition to painting, he also made prints (Turner 1996: vol. 5, 849-851).

127. AENEAS FLEEING FROM TROY, AFTER FEDERICO BAROCCI, 1595

copperplate; sheet 40.6 x 52.6 cm
inscribed (bottom, from left to right, Latin): *Federicius Barocius/ Urbinas/ inuen.; Typis/ Donati/ Rasecottij.; ODOARDO FARNESQO/ Cardinali Amplissimo; Augustinus Carraci.S; Romuleus pietatis, uirum virtutisque clarum/ Unus quem Vates cantat et orbis amat; Hic ODOARDES/S/ vides FARNESQ. certa propag/ Heroum coetus purpureiq(ue) iubar.; Tu pietatis illum praestas virtutq(ue)/ Te canit ecce orbis, carus es et superis. totus; Augo. Car. / Fc. / 1595.*
inv. no. ЗСУ-148
The watermark is rather vague; most likely a circle with an anchor and a star. The sheet is cropped to the edges of the print. The entire margin, the edges of the engraving and the inscription were cropped. A small piece was torn out in the top left corner, and along the middle, which contains folding traces, the sheet is frayed. The remaining surfaces are in good condition; the quality of the print is decent; the relief of the print has been largely destroyed by wear and tear and subsequent glueing.
The sheet was registered in List 7, with the other 6 engravings under the number 123.

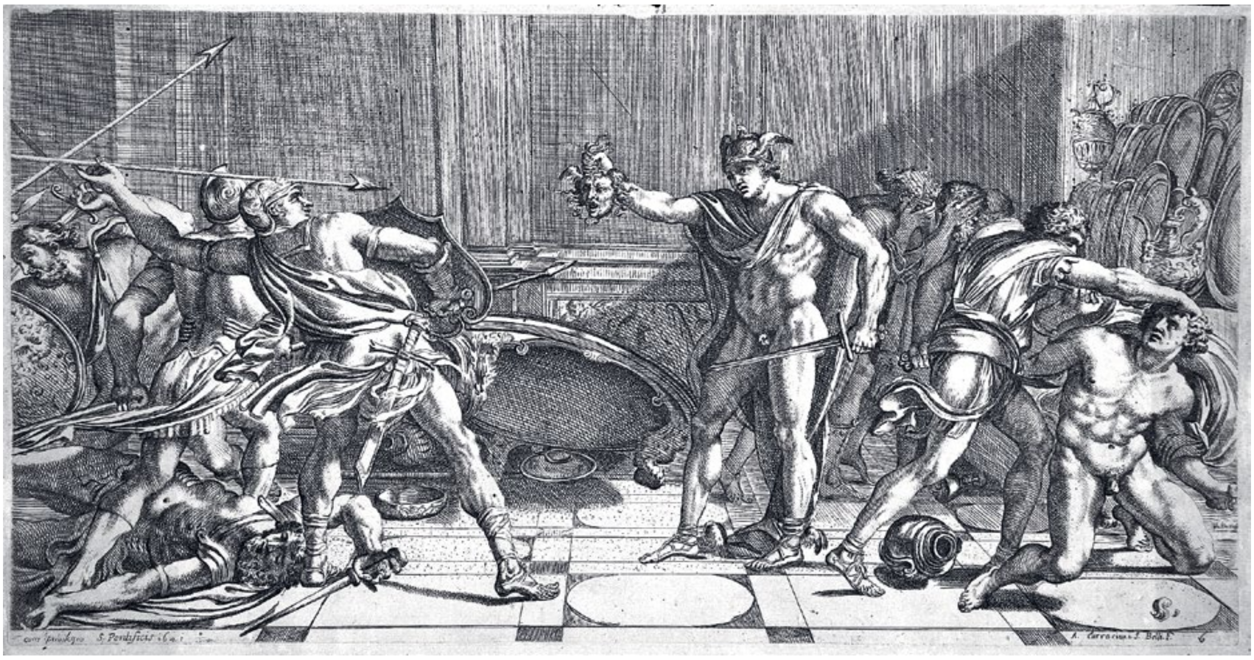


Cat. 127

Down to the smallest detail, the engraving is a faithful copy of Barocci's painting of the same title, which was made for the Cardinal della Rovere, and today is in the Borghese Gallery in Rome (inv. no. 68). The sheet in the Collection was made in Caracci's workshop or by himself, as inscribed because at that time Agostino Caracci had already been in Rome.

T. Belli, the first half of the 17th century

A printmaker, possibly from the Netherlands. Unregistered. In the first half of the 17th century, he worked in Rome. He belonged to a wide group of printmakers of average artistic skill who worked after the painters of the Bologna and Roman schools.



Cat. 128

128. PERSEUS AT THE COURT OF PHINEAS, INFLUENCED BY A. CARACCI, 1641

copperplate; sheet 23.5 x 44.7 cm, print 22.5 x 43.8 cm
signed (bottom, from left to right, Latin): *cum privilegio S. Pontificis 1641 / A. Carracius. / T. Belli. F. 6*
inv. no. ЗСУ-149
The watermark is rather vague; in the shape of a large Baroque cartouche. The countermark is also vague. The edge prints of the plate are quite visible; the print is decent, but not one of the first ones. The sheet is not cropped.
The sheet was registered in List 7, with the other 6 engravings under the number 123.

The engraving shows Perseus with the helmet of Hermes, turning his opponents into stones at the Pharaoh's court using Medusa's head. Cut after the fresco of the same name from the Farnese Palace in Rome, whose fresco decoration was carried out by the Caracci workshop. Agostino Caracci made several engravings with themes that repeated the contents of these frescoes and had a great influence on later small printmakers and decorators, including T. Belli. Several sheets belonging to the same series were in the collection of Dr. Kosta Popov from Sombor ("Polyphemus Throwing Stones", identically signed and inscribed *cum privilegio S. Pontificis 1645*, without the sheet number in the series) which he thought were acquired in Slovenia. Since Dr Ilić exchanged certain items from his collection with Dr Popov's father, it is also possible that this engraving was acquired at the same time, around 1935.

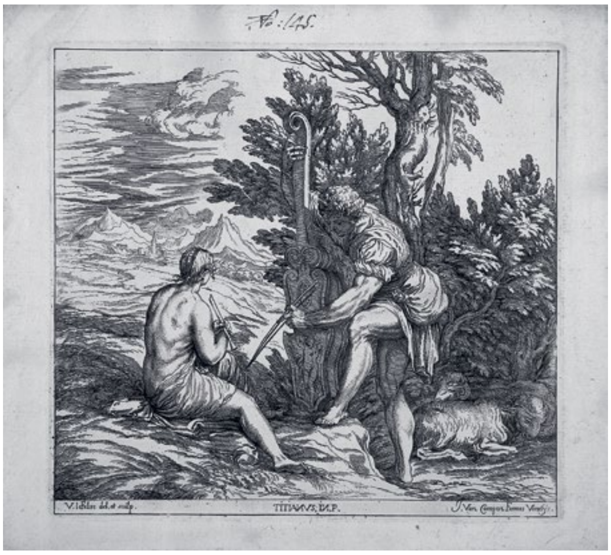
Valentin Le Febre (Lefèbvre, Febre, Fèvre)

(Brussels 1637 – Venice 1677)

He worked as a painter, engraver and art dealer. He relies mainly on the Venetians, mostly Titian and Veronese. His works were frequently published (1680, 1682, 1684, 1749). He lived and worked in Venice (Thieme – Becker 1907-1950: XXII, 558; Ruggeri 2001)

129. PASTORAL SCENE, AFTER TITIAN, 1650s

etching with engraved sections; sheet 27.3 x 30 cm, print 22 x 24.7 cm
signed and inscribed (bottom, from left to right, Latin): *V. le Febre del. et sculp./ TITIANVS. IN. P / J. Van Campen. Formis Venetys*
inv. no. ЗСУ-145



Cat. 129

The watermark is composed of three crescent moons, whose variation corresponds to the first half of the 17th century (Гвозденовић Пајић 1968: 527-550). The print is decent, the sheet is not cropped. Executed quite simply and concisely, without significant modelling gradations and finesses.

The sheet was registered in List 7, with the other 6 engravings under the number 123.

The engraving was made from a drawing that Le Febre combined using the details from Titian's and Bordone's paintings and drawings. The girl's nude is analogous to the nude on the right side of Titian's painting "Concert in the Meadow" (Louvre), while the young man with the cello is based on a drawing by Bordone kept in the Morgan Library in New York (Florisoone s.a.: 52). Judging by the printmaker's name, which is written on the sheet, the sheet was created before 1657, before the death of the printmaker Kampen in 1996: vol. 5, 868), and during Le Febre's stay in Venice (Schneider 1940: 96-98; states that even before 1680, Lefebvre printed several etchings based on Titian's drawings, so this sheet may be one of that early series that was printed at Kampen's).

Cf. Schneider 1940: 96-98; Гвозденовић Пајић 1968: 527-550; Florisoone s. a.: 52; Turner 1996: vol. 5, 868.

Jan de Visscher

(Haarlem or Amsterdam 1633 – died post 1712)

Draughtsman, engraver and painter; brother of Cornelis Visscher (Thieme – Becker 1907-1950: XXXIV, 422).

130. GENRE SCENE, AFTER ADRIAEN VAN OSTADE

etching; sheet 33.6 x 26 cm, print 29.8 x 25.3 cm

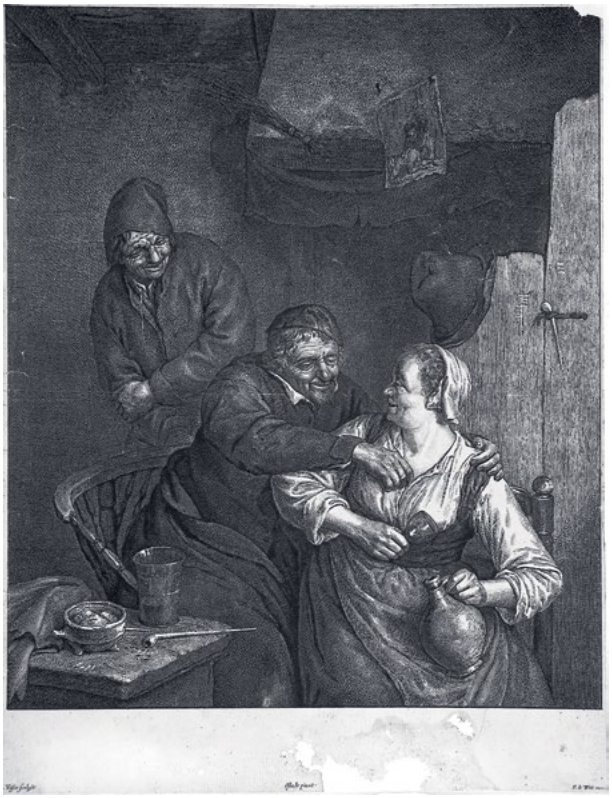
signed and inscribed (bottom, from left to right, Latin): *I. Visser sculpsit / Ostade pinxit / F. de Witt excudit.*

inv. no. ЗСУ-144

The watermark is missing. The sheet is damaged at the bottom centre. Restored and reglued.

The sheet was registered in List 7, with the other 6 engravings under the number 123.

Visscher's interest in themes of this kind was inspired by Protestant moralism. A small engraving, hanging on the fireplace in the background, illustrates a scene of punishment – the whipping of sinners with a bundle of whips, the figure of a pimp in the background,



Cat. 130

while the content of the sheet clearly alludes to and stigmatizes prostitution and immoral lifestyle. According to the theme depicted, the characters, interior and props, composition and lighting, the sheet shows one of the paintings by A. van Ostade, which, judging by the marking excudit, was done by Visscher in the mid-17th century at the publisher Frederik de Wit in Amsterdam. According to the Netherlands Institute for Art History, Ostade's original painting, which served as a template for Visscher's etching, has not been discovered to date. Considering that both artists come from Protestant Haarlem, it can be assumed that the template was copied completely.

Cf. Hollstein 1992: vol. 41, 18-19, no. 16.

Georg Philipp Rugendas

(Augsburg 1666-1742)

Painter and engraver of battles, depictions of military and everyday life genres. A student of Isaak Fische. He lived and worked in Austria and Italy. From 1710, director of the Augsburg Academy (Thieme – Becker 1907-1950: XXIX, 178-179).

131. GENRE SCENE

etching; sheet 29.3 x 41.8 cm, print 25 x 36 cm

signed and inscribed (bottom, Latin): *Ein Brief vom Liebsten kom(m)t. Ihr Flöten, gute Nacht:/ Ich muss vor allem sehn und lessen, was er macht./ Musica nunc valeat: iam venit epistola. Quare/ Spectemus, quid agat. Solvantur vincula cerae./ G.P.Rugendas inv. del. Sculpsit et excudit Aug. Vind./ 30*

inv. no. ЗСУ-146

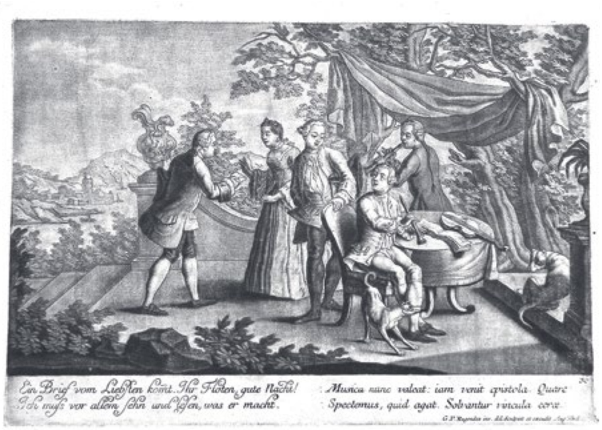
The watermark is missing. The sheet is slightly stained and frayed. The print is of average quality.

The sheet was registered in List 7, with the other 6 engravings under the number 123.

132. GENRE SCENE

etching; sheet 29.8 x 4.23 cm, print 25 x 36 cm

signed and inscribed (bottom, latin): *Ihr Leute, stehet euch mein Gassenliedlein an;/ So schenkt mir was davor, dass ich vertrinken kan./ Cantio si placet haec cantari salvite nummos; / Nam bene qui cecinit iustum est, bibat ille vicissim./ G.P.Rugendas inv.del. Sculpsit et excudit Aug. Vind./ 31*



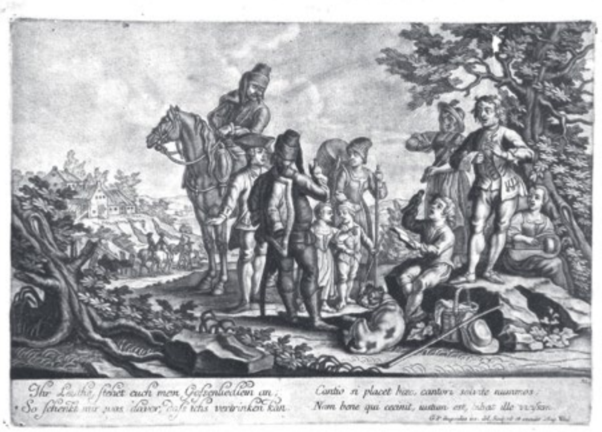
Cat. 131

inv. no. ЗСУ-147

The watermark is missing. The sheet is damaged and stained; reglued. The print is of average quality.

The sheet was registered in List 7, with the other 6 engravings under the number 123.

Both engravings were created, most likely, in the final period of Rugendas' life. The markings on both sheets with the numbers 30 and 31 testify that it is a series of sheets containing a popular theme. The engravings had a large circulation, given the popularity of the themes depicted, which had a certain didactic character. The genre theme, costumes, props and decorative details have a lot of Rococo elements.



Cat. 132

Elizabeth Byrne

(London, end of the 18th century - 1849)

A painter and engraver, a student of her father William (1743-1805), and sister of a printmaker John (1786-1847). She was known as *Blumenstecherin* after J. van Huysum and others. Together with her brother John, she made copperplate reproductions of works from Lord Stafford's collection in 1822 (Turner 1996: vol. 4, 279).

133. FRUITS AND FLOWERS

gravure printing, subsequently coloured; sheet 430 x 328 mm, print 265 x 210 mm

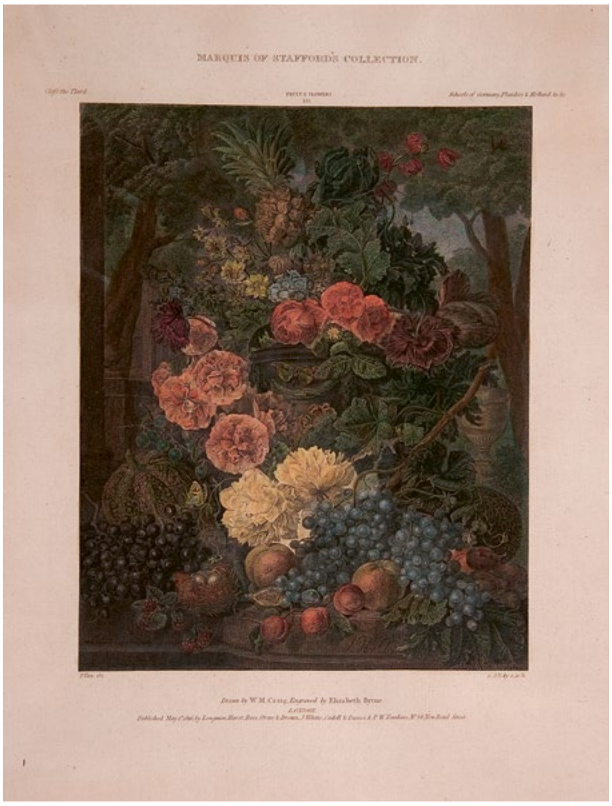
signed and inscribed (top, Latin): *MARQUES OF STAFFORDS' COLLECTION/ Clafs the Third/ FRUIT et FLOWERS/ 155/ Schools of Germany, Flanders et Holland, etc. etc.*

signed and inscribed (bottom, Latin): *J. Van Os./ I. Van Os./ Drawn by W.M.Craig, Engraved by Elizabeth Byrne/ LONDON/ Published May 1, 1816, by, Longman, Hurst, Rees, Orme et Brown, I, White, Cadell et Dawis, et P.W.Tomkins, No54 New Bond Street/ 2,,3 ½ by 2,,10 3/8.*

inv. no. ЗСУ-150

The watermark is missing. Printed on a very fine and thin paper foil that is laminated on a single wall cardboard. The sheet has no damage.

The engraving was registered in the first post-war List in 1948. Ilić acquired it after February 13, 1942, because one sheet of the *Deutsches Volksblatt* newspaper with that date was inserted under the engraving during the framing procedure. It is most likely a sheet from the album which contained the reproduced depository of the Marquess of Stafford's collection. It can only be assumed that this sheet was a simple decorative detail in Ilić's apartment and that he did not acquire it as an old original print because it is already a mass printing technique. The decorative and attractive theme reproduces a painting by Jan van Os (Middelharnis 1744 – The Hague 1808).


MARQUIS OF STAFFORD'S COLLECTION.

Cat. 133

ARTWORKS FROM SERBIA

This group includes items made in Serbia and also the gifts that Ilić's sister Ljubica, married name Letić, added to Ilić's collection, which mostly belong to memorabilia. Dr Ilić acquired only a few works, that belong to this group, for his collection: ”Portrait of General Petar Biga” by Aksentije Marodić (cat. 136), ”Portrait of a Man in a Black Suit” by an unknown Vojvodina painter from the mid-19th century (cat. 135), Rosandić's “Figure of a Girl” (cat. 141), while Dinčić's work (cat. 142) was a private commission from Ilić, without the intention of being included in the collection. Augustinčić's sculpture (cat. 140) was surely not created in Serbia, but as a work by a South Slavic artist, and for practical reasons, it is included in this group. All other items and paintings from this group belong to documentary material and memorabilia.

Follower of T. D. Kračun

134. THE VIRGIN AND CHILD

Srem, late 18th century

oil on panel, 66 x 36 cm

inv. no. ЗСУ-424

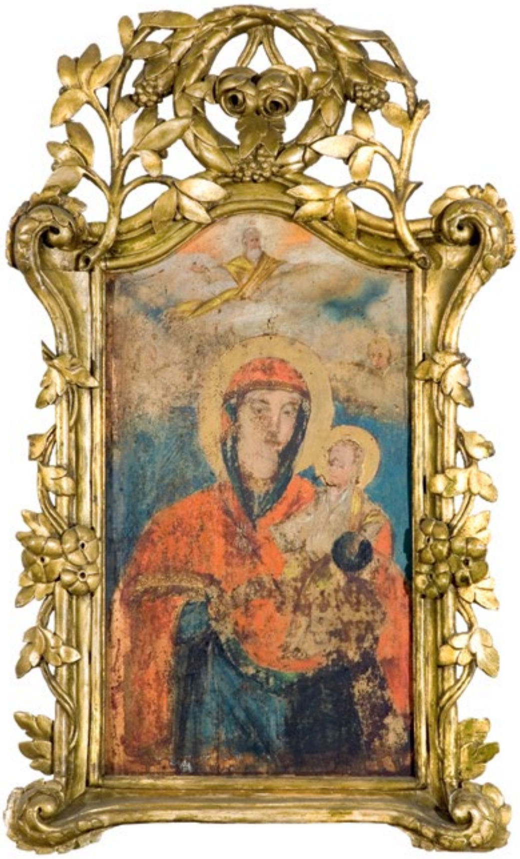
The board is well preserved; the painted layer is worn away almost to the base. The carved frame is stuccoed and with traces of gilding; damaged at the top. The cleaning and conservation of the icon were done by Rista Ćinkulov in 1973.

The gift of Ljubica Letić from December 26, 1966 (no. 5 in the Minutes).

According to its iconographic content and frame, the icon probably originates from a small iconostasis or the Seat of Wisdom. The painted layer, which is almost worn away to the base, does not provide many elements for analysis, except for the image of God the Father near the top, made with bright and light strokes, resembling the style of Teodor Dimitrijević Kračun. The icon was photographed for the first time, but without detailed information, by Vasilije Terzić between the two wars, somewhere in Srem (Миросављевић 2005: 213). Once part of a larger ensemble, the carved frame, according to the type and the technique, is certainly a work of the Novi Sad workshop belonging to a woodcarver Marković, from the end of the 18th and the beginning of the 19th centuries, when Classicism appeared in the repertoire and organization of the floral elements in their carvings (e.g. iconostasis of the Almaška Church in Novi Sad; Микић et al. 1971: 111).

Bibl. Миросављевић 2005: 213.

Cf. Микић et al. 1971: 111.



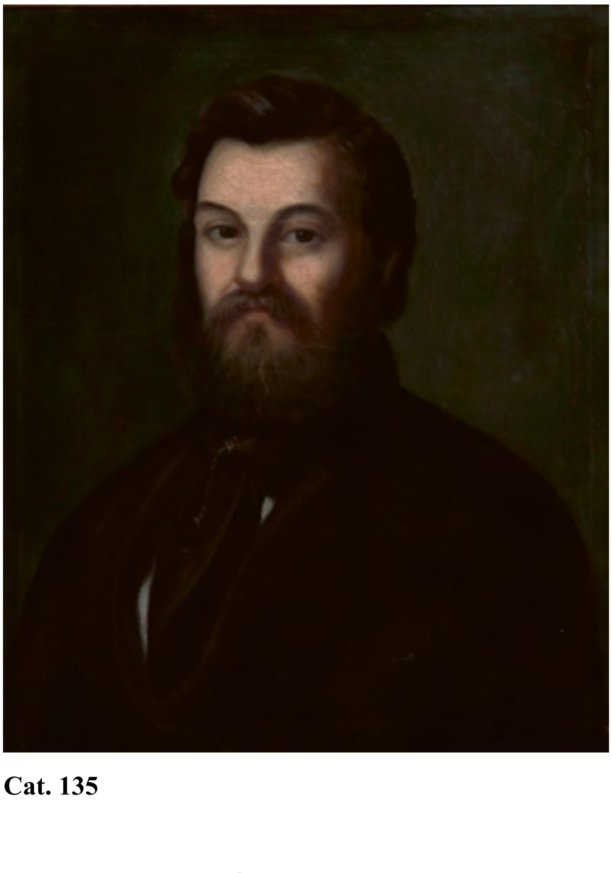
Cat. 134

Unknown painter from Vojvodina

135. PORTRAIT OF A MAN IN A BLACK SUIT

Vojvodina, mid-19th century
oil on canvas; 53 x 42.5 cm
inv. no. ЗСУ-98
The canvas and painted layer are well preserved.
The painting was first registered in List 5, under serial number 47, labelled as the work by Konstantin Danilo.

The technique and painterly manner in this portrait do not correspond to the style of Konstantin Danilo, although the work belongs to the same period. The portrait is the work by a significantly less skilled master who follows this genre from the mid-19th century but without particular expressiveness, which is why it is difficult to provide more details on the artist.



Cat. 135

Aksentije Marodić

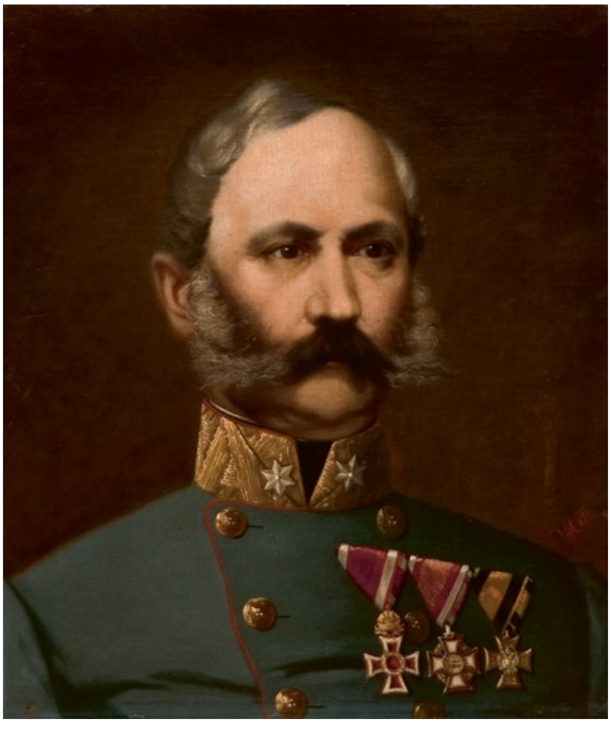
(Subotica 1840 – Novi Sad 1909)

He mostly painted portraits, and icons and was a talented copyist of the old masters. He learned painting from Petar Pilić and Nikola Aleksić, and in 1866 he graduated from the Academy in Vienna. Since 1870, he travelled around Europe but stayed mostly in Italy. Upon his return, he stayed in the Kovilj Monastery where he painted the iconostasis. He moved to Novi Sad in 1903 where he mainly made portraits that were highly appreciated by his contemporaries. He cooperated with Novak Radonić and also did some literary work. He was an outstanding representative of Academic Realism in Serbian portrait painting belonging to the end of the 19th century (Vojnić Hajduk 1992).

136. PORTRAIT OF GENERAL PETAR BIGA, 1871

oil on canvas; 45 x 38.5 cm
signed and inscribed (bottom right, Russian Cyrillic): АМ. 871
inv. no. ЗСУ-153
The canvas and painted layer are well preserved.
The painting was first registered in List 3, under serial number 3, labelled as the work by A. Marodić.

A rather decent and typical work by A. Marodić, created in 1871 when he made a series of portraits in the manner and technique that remain a permanent



Cat. 136

feature of his later portraits, always recognizable by a fine drawing and well-groomed texture (Живановић 1970: 9, cat. 24).

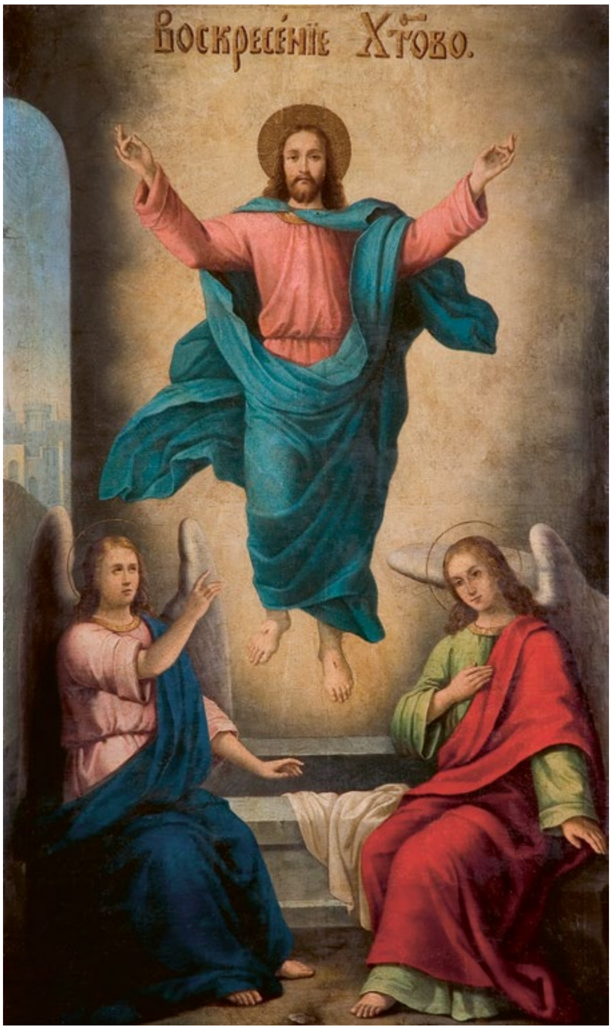
Bibl. Живановић 1970: 9, cat. 24.

Workshop of Luka Aleksijević

Aleksijević Luka, a painter (?) and owner of a craft painting workshop in Novi Sad at the end of the 19th and beginning of the 20th centuries. He made popular, mostly saint patron (slava) icons based on printed templates. He was a partner and associate of Nikola Ivković's workshop in Novi Sad. The workshop was closed at the beginning of the 20th century.

137. THE RESURRECTION OF CHRIST

Novi Sad, late 19th century
oil on canvas; 102 x 60 cm


Воскресе́нїе Хт҃ово.

Cat. 137

signed and inscribed (bottom right, Cyrillic): из *Творнице...уке.к.алек...Н.Сад 18...*

inv. no. ЗСУ-143

Outdated relining. The painted layer is well preserved and has minor retouches.

The painting was first registered in List 5, under serial number 53, labelled as the work by an unknown master.

Crafted artwork, without particular artistic value. The icon was most likely made for a burial chapel or was a votive gift of a natural person to the church.

Kosta Jorgović

(Timisoara 1883 – Novi Sad 1918)

The painter of icons, landscapes, and portraits. He studied at the Academy in Munich, and since 1909, he worked and lived in Novi Sad. He worked as a pedagogist and taught drawing at the Craftsman Youth's Night School of Painting (Mikić 1971: 104).

138. PORTRAIT OF UROŠ ILIĆ, 1917

oil on canvas; 66 x 53.5 cm

signed and inscribed (bottom right, Cyrillic): *1917. Јорговић.*

inv. no. ЗСУ-426

The canvas and painted layer are well preserved.

The gift of Ljubica Letić from December 26, 1966 (no. 3 in the Minutes).

139. PORTRAIT OF JULKA ILIĆ, 1917

oil on canvas; 66 x 53.5 cm

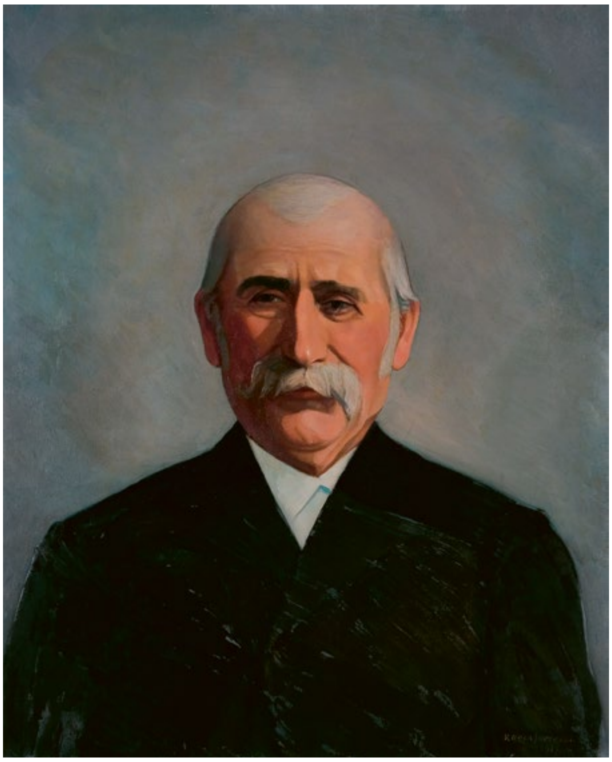
signed and dated (bottom right, Cyrillic): *Коста Јорговић 1917.*

inv. no. ЗСУ-425.

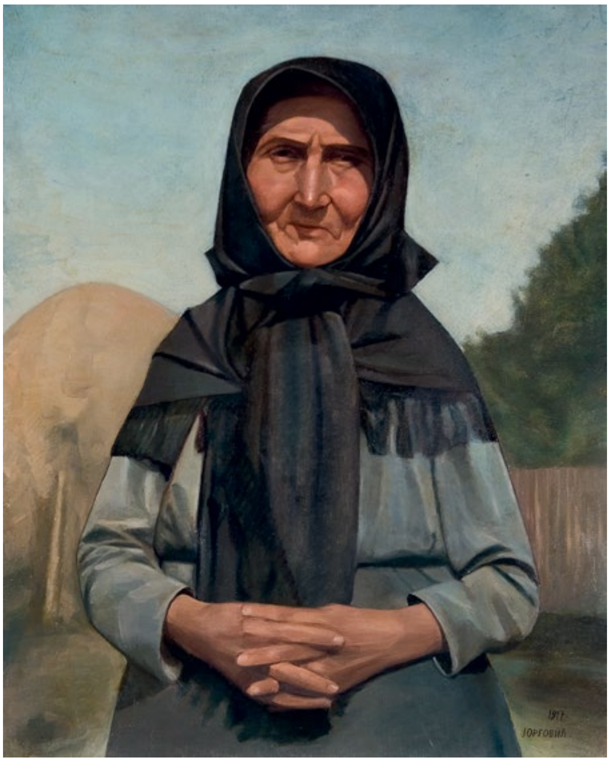
The canvas and painted layer are well preserved.

The gift of Ljubica Letić from December 26, 1966 (no. 2 in the Minutes).

Family portraits from the home of Dr Branko Ilić (grandfather Uroš and grandmother Julka), that Jorgović did a year before his death, were made according to photographs; quite dull and without particular creativity.



Cat. 138



Cat. 139

Antun Augustinčić

(Klanjec 1900 – Zagreb 1979)

A sculptor of portraits, monumental and figural plastic art. A student at the Higher School of Arts and Crafts in Zagreb in the classes of R. Valdec and R. Frangeš. In the beginning, he was a student of J. A. Injalbert in Paris, under the influence of Meštrović. He made large orders for the United Nations and abroad and had a significant impact on Yugoslav sculpture in the period of Socialist Realism (Zagreb 1959-1966: I, 175).

140. NUDE OF A GIRL, 1930

bronze; h. 85 cm

signed and dated on the pedestal (Latin): *A. AUGUSTINČIĆ 1930*

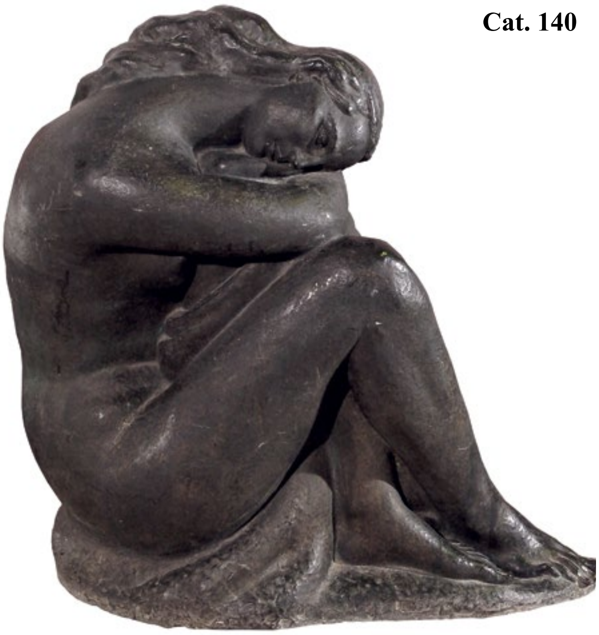
inv. no. ЗСУ-154

The sculpture is preserved and in good condition.

It was first registered in List 1, under serial number 1a, labelled as the work by A. Augustinčić.

The nude girl in a seated position was used by Augustinčić in the thirties, often as a decorative or grave sculpture. According to the Antun Augustinčić Gallery in Klanjec, a reduced 1930s version of the item from Ilić's collection, is located on the grave of the Vajda family at Mirogoj (cemetery in

Cat. 140



Zagreb), while the Gallery owns one of its bronze casts (inv. no. GA -331). The plaster model for the Novi Sad sculpture (86 cm) is kept in the HAZU Glyptotheque in Zagreb, but it is not known for whom it was made and whether there are any other bronze casts.

Toma Rosandić

(Split 1878-1958)

A sculptor of free figures, portraits, and monumental and decorative plastic art. He studied sculpture in Venice and Vienna. The 1911 exhibition in Rome was a great success. He was under the influence of Meštrović for a while, but later became independent and developed his own artistic expression. His diverse and productive career was followed by a significant number of orders and official acknowledgements. He established his workshop in Belgrade where he created monumental groups with horses in front of the National Assembly in Belgrade (Zagreb 1959-1966: IV, 125).

141. FIGURE OF A GIRL, 1920s (?)

marble; h. 61.5 cm

signed on the pedestal, in ligature (Latin): *TR*

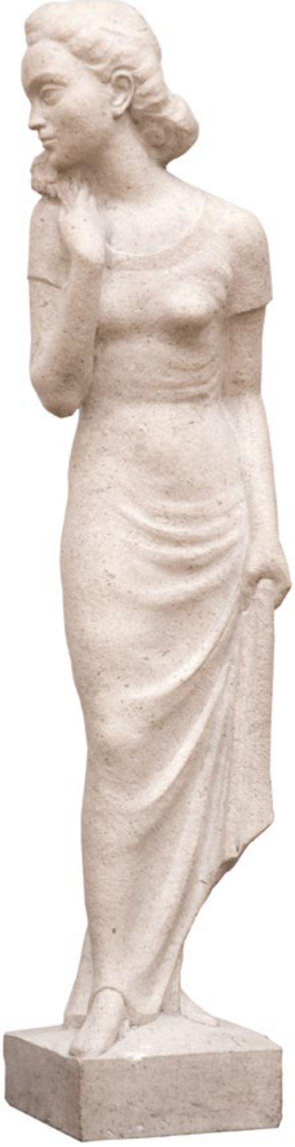
inv. no. ЗСУ-338

The sculpture is preserved and in good condition.

It was first registered in List 1, under serial number 2a, labelled as the work by T. Rosandić.

Ilić acquired this sculpture before the Second World War. The figure of a girl in white marble is executed with elegant, reduced forms, while the strong stylization refers to the 1920s when Meštrović's influences were still visible in Toma's art.

Cf. Ujević 1920: 5-9.



Cat. 141

Frano Menegello Dinčić

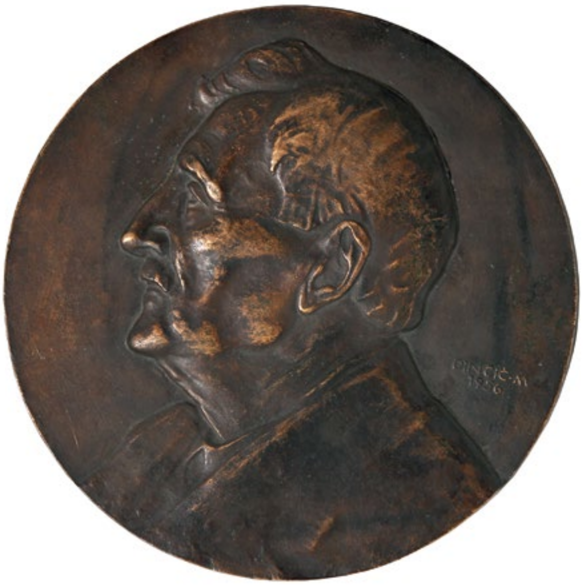
(Kotor 1900 – Belgrade 1986)

A sculptor of monumental figures, portraits, small plastic art, plaques and medals. He studied in Prague in the class of Otakar Španiel. From 1925, he worked in Sombor and, in 1928, he moved to Belgrade. Member of the group "Trojica" ("The Three"). His numerous works on monumental sculptures and individual figures in the interwar period feature certain naturalism and expressiveness. He produced the most original medals and plaques and at the same time, he was appreciated for the models for the coinage (Војиновић 1988: 135).

142. PORTRAIT PLAQUE (OF UROŠ ILIĆ), 1956

bronze; d. 24.5 cm
signed and dated (bottom, Latin): *DINČIĆ. M 1956*
inv. no. ЗСУ-314
The plaque is in good condition.

The plaque was most likely ordered by Dr Ilić from the artist during his stay in Novi Sad when he was hired to make a plaque for Sterijino pozorje in 1956-1957. The plaque may show Ilić's grandfather Uroš or father Đorđe, most likely made as an application for a headstone.



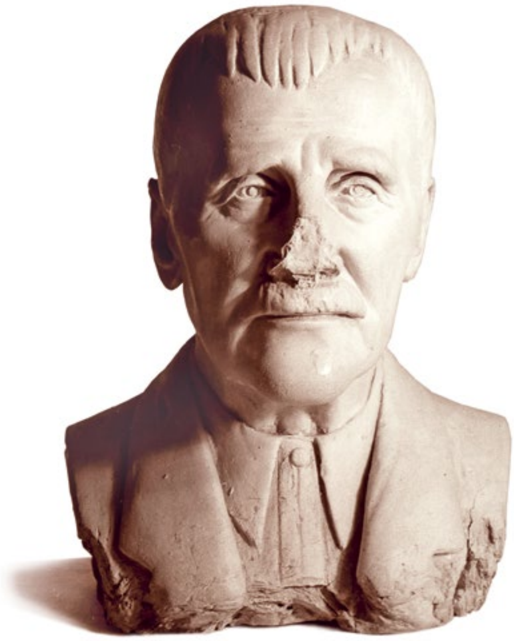
Cat. 142

Unknown sculptor

143. PORTRAIT OF UROŠ ILIĆ

Novi Sad, mid-20th century
clay; h. 40 cm
inv. no. ЗСУ-423
Clay sketch for a marble or bronze bust. Partially damaged. (The sculpture is not registered in any inventory and was probably confiscated by the commission in 1966, like the other items.)

Based on the facial features, it could be a member of the Ilić family, possibly grandfather Uroš. Made after the photo; without particular artistic values.



Cat. 143

Mila Ilić

(Žabalj 1865 – Novi Sad c. 1960)

Dr Ilić's older sister. She was an amateur painter and an excellent weaver.

144. FLOWERS IN A VASE

Žabalj, 1935
oil on cardboard; 23.5 x 33 cm
signed and dated (bottom right, Cyrillic): *Мила Илић 935*
inv. no. ЗСУ-427
It is in good condition.

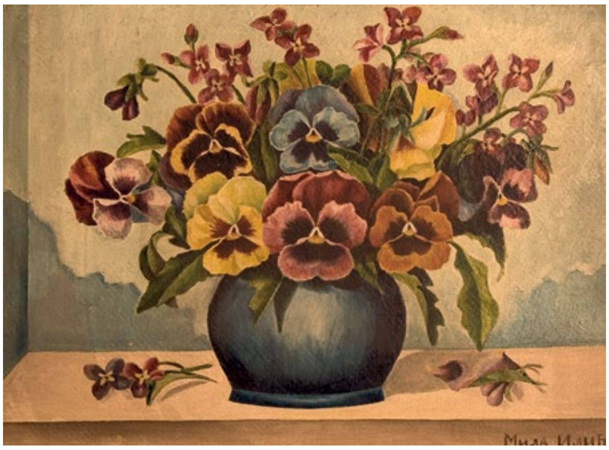
145. STILL LIFE WITH CANARY, 1930s

oil on cardboard; 20 x 33 cm
signed (bottom right): *МИ*
inv. no. ЗСУ-428
It is in good condition.

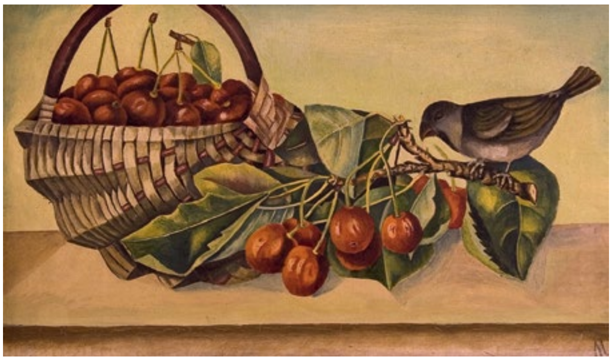
146. STILL LIFE WITH PLUMS, 1930s

oil on cardboard; 20 x 33 cm
inv. no. ЗСУ-429
It is in good condition.

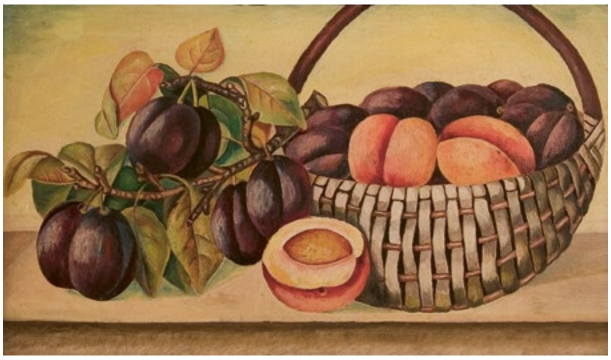
All three paintings were donated by Ljubica Letić, on December 26, 1966 (nos. 7-9). These are the amateur works of Ilić's sister, Mila. They were created around 1935. They depict still lifes taken from an album with embroidery patterns.



Cat. 144



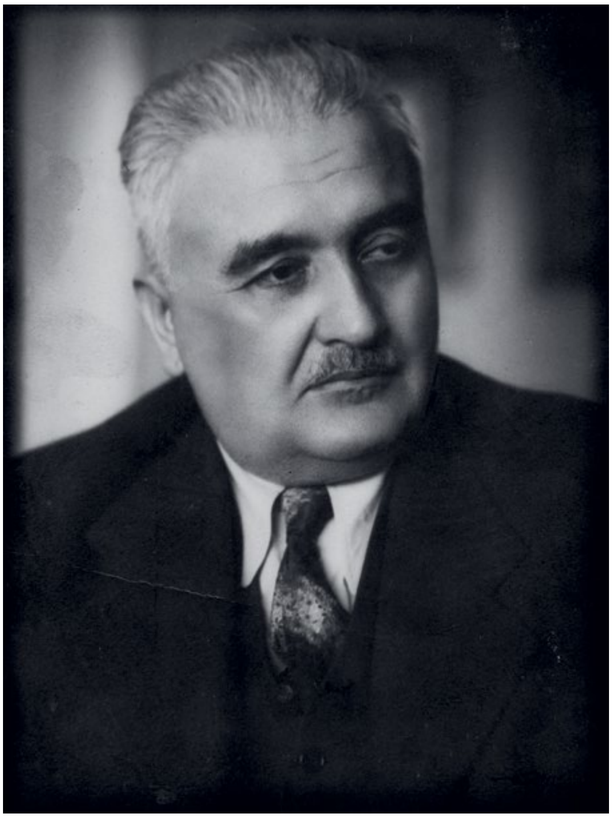
Cat. 145



Cat. 146

147. PHOTO OF DR BRANKO ILIĆ

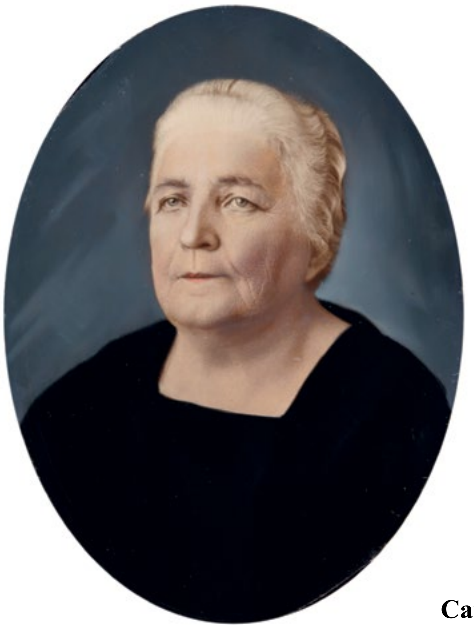
photograph; 22.5 x 16.5 cm
inv. no. ЗСУ-432
The gift of Ljubica Letić from December 26, 1966 (no. 10 in the Minutes).



Cat. 147

148. PHOTO OF JELENA BORIŠ-ILIĆ (1861-1939), A MOTHER OF DR ILIĆ

coloured photograph; 27.5 x 20.5 cm
inv. no. ЗСУ-431
The gift of Ljubica Letić from December 26, 1966 (no. 4 in the Minutes).



Cat. 148

FURNITURE

The most impressive pieces of applied art in the legacy of Dr Branko Ilić belong in the collection of furniture. The furniture from the Collection was first displayed as a separate segment in 1985 (Вујаклија 1984). In the following decades, new data emerged that changed the existing records, i.e. the place of manufacture and the origin of individual pieces. This collection consists of 65 items, of which 21 are single, and the rest are sets of two or more spare pieces from salon sets, dining rooms or bedrooms. The items were made in the period between the 18th and the early 20th century and include pieces created in this period whereas much larger number are later copies, i.e. products of Historicism or neo-styles.

The oldest pieces of furniture in the collection of applied art are three Baroque cabinets (cat. no. 149-151). What they have in common is an internal supporting structure made of light wood and thick veneer made from burnished and polished high-quality hardwood. The veneering process is done with crafting precision, and the range and selection of applied and inlaid decorations and motifs on all pieces is stylistically uniform. This speaks of high manufacturing standards in workshops where they were made. Regardless of the possible lack of progression in the construction style, these are the most artistically valuable pieces of furniture in the Collection.

The Collection does not have original furniture from the Louis XVI and the Empire period, but does include an important piece of stylish sofa (cat. no. 153), an urban variation of Late Classicism in central Europe and Germany, known as Biedermeier. Judging by the statements of the intermediaries who procured furniture for Dr Ilić, he did not particularly appreciate this style, which can explain its absence from the Collection, although we can find exceptional examples of such furniture in Vojvodina.

Based on its style and age, all the remaining furniture from the Collection belongs to Historicism, a complex phenomenon in European art that emerged in the 1930s as a consequence of socio-political, economic and historical shifts that began in the 18th century (Kreisel-Himmelheber 1973: 131-132). The handicraft guild slowly disappeared and new technological procedures stepped forward that quickly adapted to factories, serial production and were aimed at masses and profit. On the other hand, culture, mostly literature and fine arts, sought inspiration and formal role models in Romanticism, which, in effect, led to the emergence of neo-styles – direct copies of old artworks or new creations whose content represents a fusion of stylistic and technological features from previous periods. The first signs of modern design appear while the contemporary art theories disprove the old concepts and functions of the artwork. The education systems and relevant publications promote mass "consumption"of the artworks even further in all levels of society.[7] In this way, Historicism made a significant contribution to fine and applied art (Kreisel 1973: 134, 146).

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[7] Most of these editions were published in the second half of the 19th century and their titles can provide a glimpse into the architecture of Historicism: *Das Buch der Erfindungen*, *Gewerbe und Industrie*, I-X, Leipzig, 1896-1901, (Otto Spamer Vrl.); *Vergleichende Architektonische Formlehre – eine populäre Darstellung zur Formenkenntnis der wichtigsten Baustilperioden (griechisch, ..., und modern). Zum Gebrauch für Bauhandwerker, angehende Architekten und technischen Lehranstalten,* bearbeitet von Architekt Hittenkofer, Direktor der. Techn. Fachschulen zu Buxtehude bei Hamburg, Leipzig, 1877, with 85 panels and 1532 drawings of all styles. In the late 19th and the early 20th century, when Secessionstil was the dominant artistic style in Europe, the number of such publications increased, featuring exceptional visual and technical design and dealing with architecture, furniture, or pure ornamentation, as in the following: *Allerlei Sinnbilder – eintausend Entwürfe für Symbole, Allegorien, Vignetten, Chimären, Embleme, Attribute, Cartouschen, Zierleisten, Initialen, ..., und sonstige decorative Vorbilder. Ein Formenschatz für Architekten, Bildhauern, Modelleuere, Stuckateuere, Holz- und Elfenbeinschnitzer, Vergolder, Gold- und Silberarbeiter, Graveuere, ..., Kunstgewerbe und Handwerkerschulen u.a.*, Entworfen und gezeichnet von G. Rehlender, Architekt und Maler, Berlin,

The Collection includes one Early Historicist salon set with tapestry upholstery (cat. no. 158), and a Late Historicist salon set, an epitome of the style, that had belonged to the Rajačić family (cat.no. 159). The Rococo Revival was the dominant style in the second third of the 19th century, which reflected not only on paraphernalia, but also on all other objects of applied art. This style copies the forms and decor of the Louis XV style with a bit bulkier construction, intense colours of upholstery and veneer, and the abundant use of metal applications, especially in the later period. Sometimes the imitation is very successful, and a special attention is paid to the skilful carvings, but in general, Rococo Revival does not have suchcharmas the original. It is filled with details and often with a certain amount of distaste. In less urban areas, the Rococo Revival was a very popular and much appreciated style (Kreisel-Himmelheber 1973: 195-96; the first significant study of this peculiar Early Historicist style was published in 1924 by M. Zweig, and explores the Austrian Revival widely common in the region).

Certain pieces of Historicist furniture in the Collection were made in the Boulle style (Scarborough 1979: 107-109; Savage 1969: fig. 95). This lavishly decorated furniture from the Louis XIV period inspired 18th and 19th centuries craftsmen, and during the age of Historicism large furniture manufacturers compared their designs, made in this style, in worldwide exhibitions to demonstrate the accomplishments and possibilities of the industry. This furniture has a very appealing and effective appearance with an abundance of gilded fittings and appliques, sumptuous metal and ornamental inlay in red and black paste, which imitates ebony and tortoise shell. All pieces are covered with marble slabs while the inner sides are veneered. The construction and applied or inlaid ornaments suggest that they are actually free copies of templates from the Louis XIV and Regency period with Late Rococo features. All bronze appliques are made of unchiselled castings, coated with golden finish. The inlays are pressed and the boards are glued to a pre-veneered panel. Handicraft has been reduced to stamped ribbons engraving and their insertion into smaller areas as frames. The complicated technology needed in the production of this furniture, which claimed to replace manual production, pushed up its price (Leipzig 1896-1901: 244-246). However, these surrogates, regardless of their appeal, remain only a technical curiosity of the time in which they were made.

The Collection also keeps several furniture sets belonging to Late Historicism, made of predesigned parts. They were produced in large series and with small variations, so that new pieces of seemingly different furniture could easily be assembled (cat. 173-175). Handicraft was used only where necessary while the carvings were machine made and only partially adjusted manually. Some pieces (cat. 177, 179, 180) had some features of the style but with new functionality and adapted to a more modern interior. The needs of the market were huge, and the import of quality hardwood from the colonies enabled relatively cheap production. Apart from urban interiors, salons of this type were common in hotel lobbies, reception offices and fashion salons.

149. TWO-DOOR WARDROBE

Central Europe, late 17th and early 18th centuries
Deal wood – veneered, dark stained and polished, partially inlaid with light veneer, turned legs, non-veneered parts are carved and profiled, keyhole with an original lock.

223 x 173 x 68 cm
inv. no. ЗСУ-60
Procured in Zagreb, most likely from Vranyczany collection

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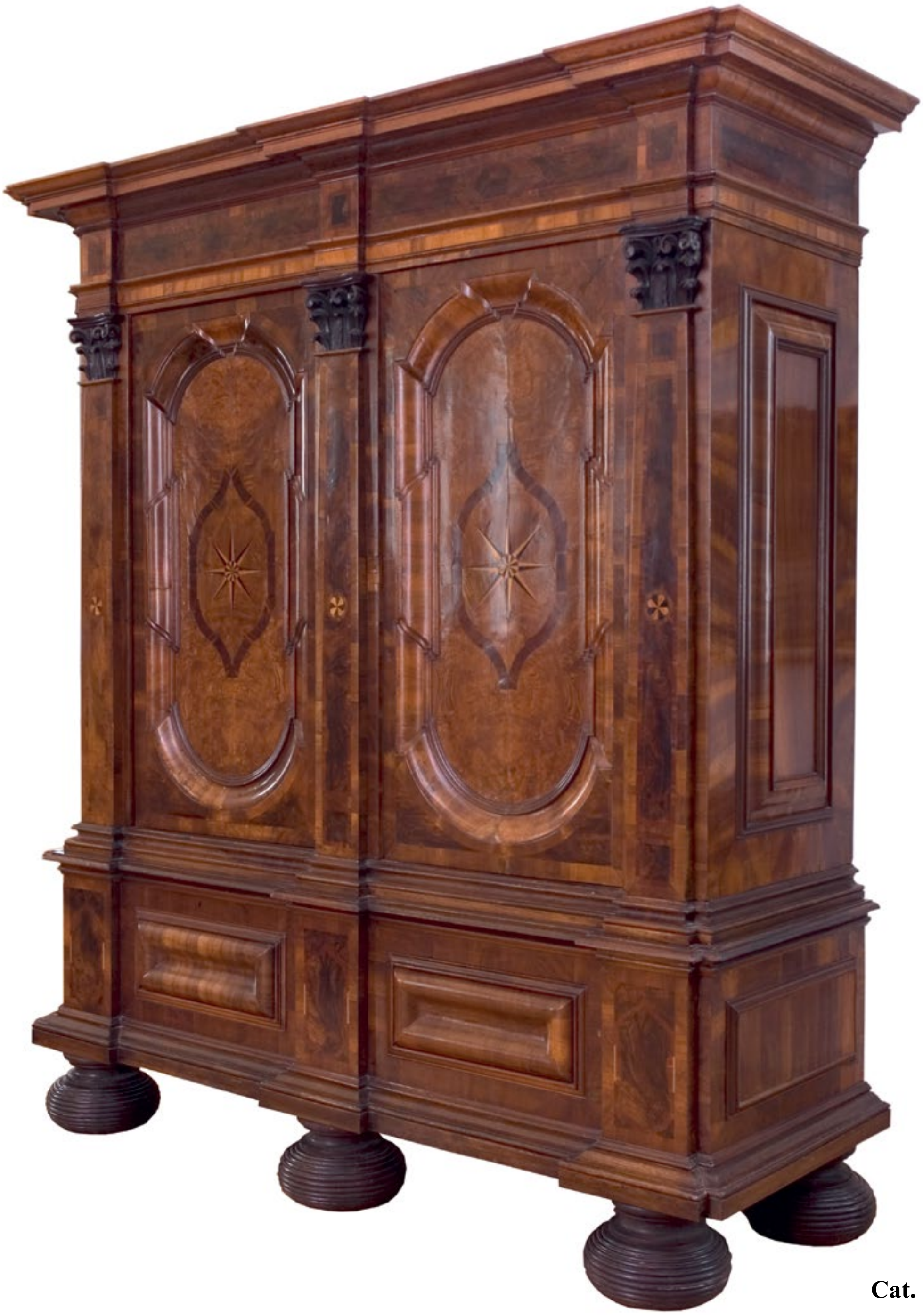
s.a., Hessling et Spilmeyer (Vrl.). Viennese publishing house of A.Schroll was especially active. It published luxury albums with lithographs and heliogravures of selected artworks from previous epochs, but also catalogues of world exhibitions involving all art styles.



Cat. 149

The oldest and most striking piece of Baroque furniture in this Collection. It has a massive built, with an accentuated base, turned, round legs and a profiled pediment. The front is divided by three pilasters with carved Corinthian columns, the recessed panels on the door are oval, with profiled mouldings, rectangular and convex sides, and the panels at the base shaped into corrugated recesses. The panels feature almond-shaped medallions inlaid with a star pattern. Other flat surfaces are veneered with wide and narrow strips shaped into large rectangular forms, with discreetly accentuated almond medallions. The accentuated massiveness of the chest-shaped base with the precise horizontal and vertical dissection, the ratios of flat and profiled surfaces and the style of cornice carving and profiling, point to the Renaissance prototype whose features are most compelling (Hirt 1866:

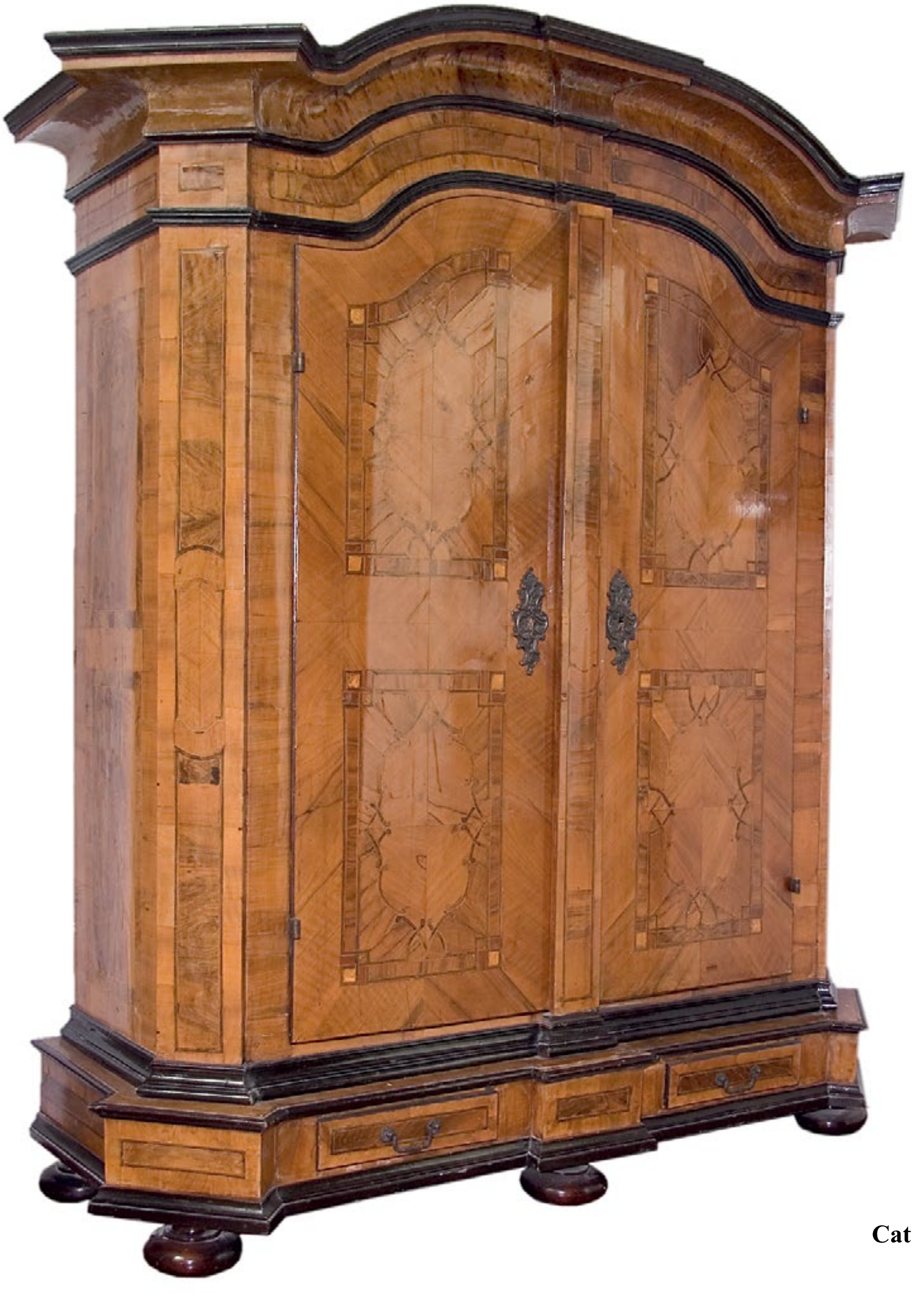


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fig. 194, 217; sharing similarity with this wardrobe in dividing wall panels using pilasters and in the method of panel shaping, Brixen in 1570). Only the profiled recessed panels, the type of round legs and the inlaid almond medallions represent the traces of the Baroque period. The wardrobe, as a piece of furniture, was created and became popular only since the Late Renaissance as a result of Gothic wardrobes and Renaissance chests symbiosis, and exactly this structure maintained until the end of the 18th century, especially in provincial areas. The item is a good example of this symbiosis. On the other hand, the lack of stylistic progression obvious in all objects of applied art is increasing with the geographical distance from the source of the style. This wardrobe, apparently made in a decent provincial workshop in Germany, belongs to this type of manufactory andis an example of tenacious resistance to innovations caused by the organization of artistic or common crafts according to the guild rules. Elements of the contemporary Baroque style are present in all the details, but the basic type restates the guild regulations, possibly established in the 16th century (Hirt 1866: fig. 130; wardrobe design by the craftsman HS from 1530 which basically duplicates the Collection wardrobe in almost all aspects). However, the guild designs from the 17th century are also quite archaic. The idea for the standard wardrobe that the newly hired craftsman had to accurately recreate in the Berlin carpenters' guild in 1681 uses the same features as this wardrobe with small variations, which suggests its dating to the end of the 17th or the beginning of the 18th century (Huth 1935: 308-310, fig. 5, in German collections there is extensive comparative material for the wardrobe, ibid, fig. 6, Schmitz 1942: T. 196, 200, 202).

Bibl. Вујаклија 1984: 155-156.

Cf. Hirt 1866: fig. 194, 217; fig. 130; Huth 1935: 308-310, fig. 5; Schmitz 1942: T. 196, 200, 202.

150. TWO-DOOR WARDROBE

Austria, first half of the 18th century

Wooden panel – light veneer, polished, inlaid, profiled moulding and dark stained legs, original bronze fittings on the drawers, lock with engraved vines and a mascaron. Metal cartouche around keyholes and hinges with engraved year on the inside *ANNO 1677* represent new elements applied during the previous restoration when the entire inner construction was replaced with a new panel.

215 x 183 x 70 cm

inv. no. ЗСУ-368

Procured in north Croatia or Slovenia.

A piece of furniture with distinct Baroque contours in both construction and form. The upper line of its tympanum is semi-circular with a concave wreath, its base is shallow, unevenly dissected and includes two drawers. Its legs are round, proportionally small, and the front corners of the tympanum in the middle part and the base are extended significantly and obliquely cut in relation to the facade and sides. The construction of the cabinet is lighter compared to the older German furniture while the strict frontality is broken apart by the bevelled sides. The veneer is light, obliquely layered, with tendril and horseshoe-shaped medallions in rectangular or irregularly-shaped inlaid surfaces. Other flat surfaces feature rectangular forms outlined with dark veneer strips that are broken apart on narrow vertical surfaces by an inserted medallion. The profiled mouldings on the base and pediment are black varnished, which emphasizes the playfulness of the wavy and broken lines in the space. The drawers have original bronze appliques with handles, discreetly ornamented, and the lock mechanism is old with an engraved mascaron in a floral cartouche. The origin of the procurement points to Austrian provenance. Similar items with the same construction type, ornamentation and method of veneer application were made by Viennese craftsman in the mid-18th century, but with details ornamented in the Rococo style (Zweig 1921: 9-10, T. 9, 55, 57), which this item does not yet possess and thus can be dated to the first half of the 18th century, unless it was not the product of a provincial workshop from southern Austria which in the mid-18th century belatedly imitated the works created in the capital. Rococo metal cartouches around the key holes are new, mounted during the restoration of the cabinet while it was still kept at Dr Ilić's home, when almost all the inner construction was replaced and new hinges added.

Bibl. Вујаклија 1984: 156-57.

Cf. Zweig 1921: 9-10, T. 9, 55, 57.

151. TWO-DOOR WARDROBE

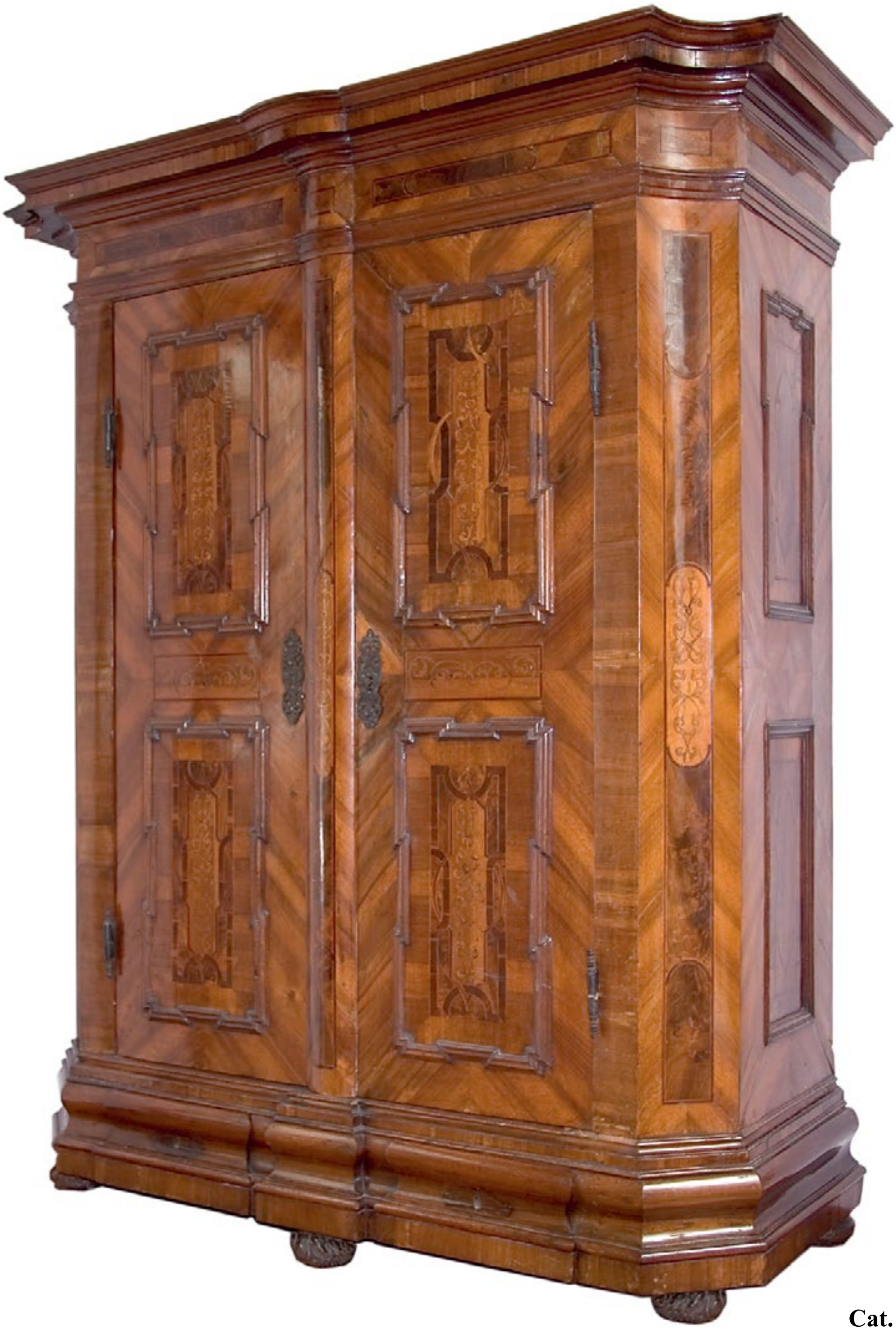
Austria, the second half of the 18th century

Deal wood – veneered in light-tone and polished, inlaid panels outlined with profiled moulding, round and carved legs. Carved ornament is missing from the tympanum. Three-latched lock is made of wrought iron, engraved and blued, same as the profiled hinge leaves. The old pieces were mounted later. The wardrobe interior is sectioned. The upper section includes three drawers with veneered fronts.

230 x 175 x 80 cm

inv. no. ЗСУ-62

Procured in Zagreb, most likely from Vranyczany collection.



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The design of the third Baroque wardrobe from the Collection does not differ significantly from the previous two. It has the same division into a base with round carved legs, a front with double panelled doors and a profiled flat pediment, only less emphasized. The middle of the base is horizontally declined in order to visually reduce the massiveness of the central part and the profiled pediment is shallower. The flatness of the upper contours was concealed by the playful carved tympanum decoration that is now missing. The volume of the wardrobe is reduced by the concave notches of the front corners and the convex protrusion of the central axis. This profile is also applied to both the base and the pediment. The doors and sides are rectangularly panelled with diagonally cut and step-shaped profiled mouldings.

The golden-brown veneer is placed obliquely or horizontally in the panels that are inlaid with interlaced cartouches filled with a floral ornament in the form of a spiral vine. Bronze cartouches-appliques around the key holes repeat the inlaid ornament. The concave-convex surfaces, the base and pediment profiles, method of veneering, inlay features with the symmetrical ornaments and narrow vertical and horizontal surfaces of corners and pediment top with outlined veneered surfaces and a medallion in the centre all belong to Baroque. The artisan was obviously trying to give an impression of lightness and transparency using the imaginative veneer layering and fine profiling, but especially by selecting appropriate veneer tones. These features are often found on the furniture from the period of Maria Theresa, especially in the creations of Viennese craftsmen, when light types of wood and ornamentation without strong colour contrasts gained more popularity. This suggests the influences of Rococo and hints of luxury introduced by the coming age. The most representative examples similar to this wardrobe are pieces of Viennese furniture from the 1750s/60s, which lack Rococo features, just as in the previously described piece (Zweig 1921: T.3; Schmitz 1942: T. 197), bring an analogous copy from the south Germany created around 1770, which also has a carved tympanum). This absence restricts the production of this piece to a rural district of that time, although its high-end production does not speak in favour of that. The wardrobe has very elongated hinge wings on the inside, lavish details in engraved and burnished iron, with a depiction of a dolphin in an acanthus leaves, an ornament typical of Late Mannerism. The hinges did not belong to this wardrobe and are probably older, because their width does not match the notches on the door. The internal mechanism of the three-latched lock is also richly engraved with floral vines and mascarons.

Bibl. Вујаклија 1984: 156-157.
Cf. Zweig 1921: T.3; Schmitz 1942: T. 197.

152. TWO-DOOR CUPBOARD

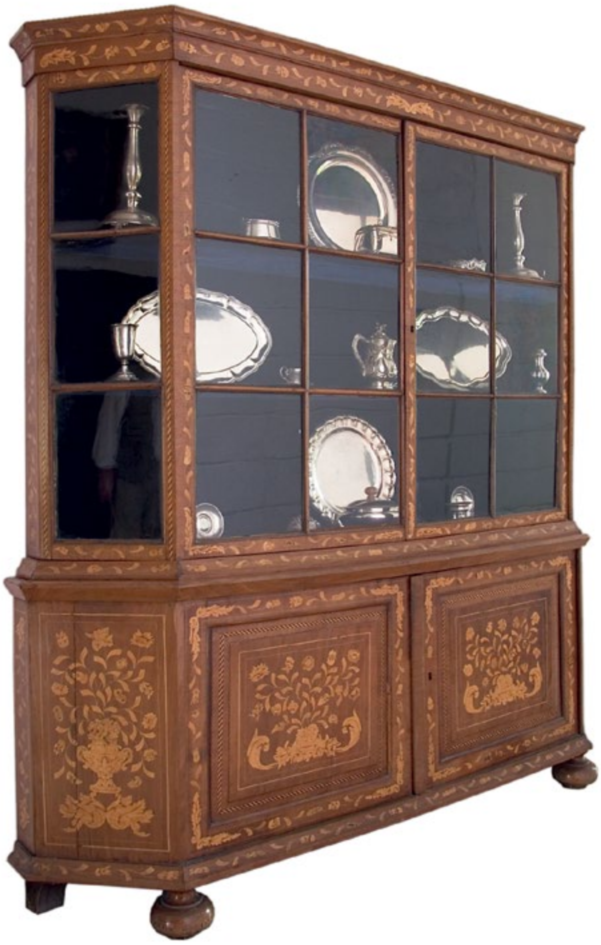
Central Europe or The Netherlands (?), second half of the 18th century

Oak Wood – partially veneered, dark stained with light coloured and burnished floral inlays. In the upper detached part (etagere), glass was inserted into thin partition frames. Legs are turned and round. Dark blue, velvet inner cover is of a newer date. Some internal structural parts were replaced at the same time.

205 x 200 x 40 cm

inv. no. ЗСУ-44

According to its construction technique and ornamentation details, this trapezoidal base cupboard could be dated quite provisionally as the 18th century piece. The lower, two-door part stands on two round legs on the front and two flat, more massive legs on the back. It has simple triangular cornices, as well as an upper detached glazed part that repeats the same trapezoidal base. Glazed surfaces are divided by thin slats into squares. An ornament was a carved on the tympanum which is now missing. The lower doors are panelled and inlaid with flower bouquets in stylized vases while the stylized flower vines are aligned along the frames. The same pattern is repeated on the sides, only the motif is framed with



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strips of light veneer. The narrow cornice surfaces and slats are inlaid in a solid piece similar to flower vines. The cupboard is veneered along the wide surfaces while the inlay is directly embedded in wood on the rest of the piece. The inlays are made of light veneer, partially painted and burnished, and the stylization of floral motifs has a certain naivety and maladroitness, although a far more luxuriously decorated piece of furniture obviously served as a model. On the inside, the cupboard is not veneered and the board joints are cut. The cupboard has recently been partially restored on the inside (new partition boards, glazed part covered with dark blue velvet on the inside and removed thin mouldings along the slats that divide the glazed part). The preserved parts of the old construction – the top rail, the back, the bottom and the door frames are very dilapidated, and indicate the outdated manufactory. Examples similar to this piece are quite difficult to find, except those of the sameinlay type which is a distant provincial reflection of lavish marquetry on Dutch furniture from the beginning of the 18th century. Interest in this type of furniture lasted throughout the 18th century, and in the 19th century, especially during the development of Historicism, this type of furniture was directly copied (one such example is the cupboard from the Museum of Applied Arts in Belgrade, inv. no. MPU 8717, a French work from the era of Napoleon III, a lavish Historicist version in the style of Jan van Mekeren's cupboards; Scarborough 1979: 525). The cupboard from the Collection possesses no technological innovations applied in its production, and the ornamentation, despite striving towards the lightness of Rococo, is basically of the Baroque type and symmetry. It is not possible to determine the exact date and location of the manufactory, except that it generally is a provincial Dutch or central European version of Dutch cupboards for displaying dishes from the second half of the 18th century.

Bibl. Вујаклија 1984: 157-158.

Cf. Scarborough 1979: 525.

153. SOFA

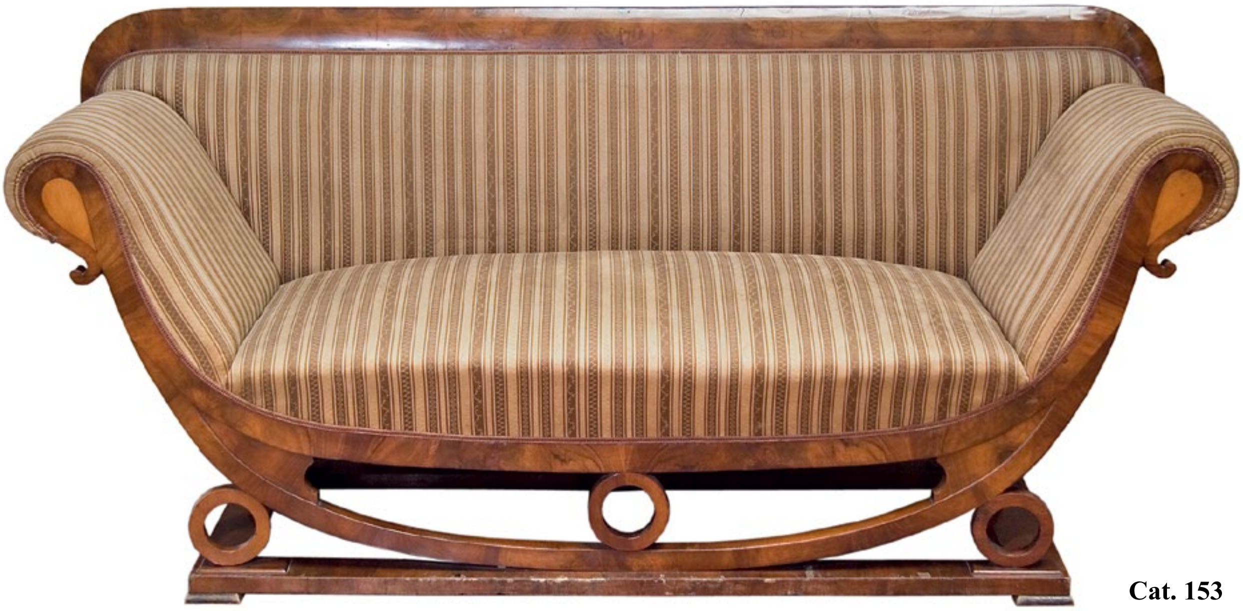
Austria, 1820s

Deal wood – light veneered and polished, partially inlaid with light narrow strips. Upholstered and covered with striped material of a newer date.

98 x 218 x 68 cm

inv. no. ЗСУ-61

The sofa has a massive seat, a backrest and slightly recessed, sloped upholstered sides. The ends of the sloped sides are bent downwards and together with a recessed outlet under the seatthey form a gondola shape that rests on six rings, placed vertically and



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fixed to the rectangular frame of the base. The fronts of the bent sides are inlaid with a narrow light strip while all other non-upholstered parts are veneered. Slightly recessed and sloped sides with bent ends and a gondola-shaped seat essentially repeat the shape of an Empire style day bed with an added backrest. All the elegance of this piece reflects in the proportions that Biedermeier very successfully inherited from the previous style. The parallels closest to this piece can be found in the works of Viennese artisans from the 1810s/20s who created designs based on the models by J. Dunhoisser whose workshop gave the main stamp to production in this style (Kreisel 1973: 90-92, fig. 351, 382). Features of Viennese furniture from this period are also visible on the sofa from the Collection. These features primarily involve solid workmanship, the pursuit of simple, clean forms, without unnecessary inlaid ornaments and plastic applications, the necessary practicality and comfort. The technology of veneering, compositions and constructive connections and quality material remained as a legacy to the craftsmen long after the official disappearance of this style and it remained on furniture, especially in Vojvodina, deep in the 19th century. Its flat surfaces, masses of geometric regularity, discreetly intersected by simple mouldings – in order to emphasize the natural beauty of wood and veneer, often make the basic forms of furniture from the later era (especially Rococo Revival) to which only fashionable details are applied. The middle class, as the main consumer of this style, propagated the spirit of economy, extravagance and family intimacy, and demanded the durability of the furniture in which it was invested, as evidenced by the relatively large number of preserved Biedermeier furniture units that are still in everyday use in urban residential Europe.

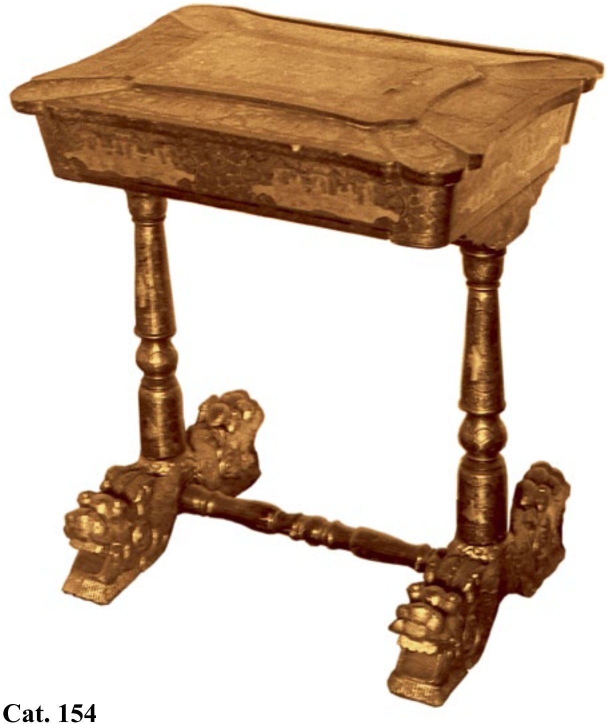
154. SEWING CABINET

England, 1820s

Wood – engraved and turned, covered with plaster and paper pulp, varnished in black and decorated with gold in several shades. Inside compartments contain engraved ivory coils placed in the bunks made of perforated bone tiles.

74 x 66 x 45 cm

inv. no. ЗСУ-168



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This cabinet dates from the first third of the 19th century and belongs to Historicist style when European applied art copied Far Eastern works of art, not directly, but through popular chinoiseries from the 18th century (Scarborough 1979: 180-182). Furniture in the Chinese and Japanese style, as an expensive imported commodity, was in great demand as early as the 17th century, so that in the Netherlands and England it began to be produced in domestic workshops based on samples brought from the East. In the early 18th century, trading companies organized the production of similar pieces in the colonies meant for export to Europe (Holzhausen 1959: 41, 48), while in the 19th century craftsmen were directly brought from the East or employed by local craftsmen who learned his trade in the East. This cabinet, judging by an almost identical piece kept in the Florentine Bigongiari collection (Gonzales 1975: 44-45, fig. 57), was made in England as an Early Historicist piece, where around 1830 the interest in Far Eastern lacquer and furniture imitations was revived (Savage 1969: 234). The shape of the table reflects the same type of furniture that was practically formed in Europe in the 18th centuryand reached its peak during the Biedermeier era. The top profiled board is also the lid of the compartment box and the construction rests on two fluted legs joined by a crossbar. The feet are massive and spread in the shape of dragon heads. The entire table is made of wood, covered with plaster paper pulp, black varnished and densely ornamented with floral cartouches with figural genre scenes painted in gold. The decoration is a typical chinoiserie. It is well executed and adapted to European taste.

Bibl. Вујаклија 1984: 161.
Cf. Gonzales 1975: 44-45, sl. 57; Savage 1969: 234.

155. ARMCHAIR

France or Austria, first half of the 19th century

Walnut and tropical wood – dark stained with casted and chiselled bronze appliques. Upholstered, below the cover with the floral design are remains of silk brocade fastened with silver-plated threads.

95 x 60 x 65 cm

inv. no. ЗСУ-380

A piece of furniture of balanced proportions, light construction, with restrained bronze appliques and decorations. The wood is not veneered and the entire construction is made of rectangular cross-sectioned slats. Along the top edge of the slightly sunken backrest is a shallow quilted pillow. The armrests are upholstered, retracted from the front with sphinxes as supports. The legs become gradually narrow forming a foot in the shape of a lion's paw. A laurel wreath in bronze is in the centre of the backrestand in the corners are sun's rays in the ancient Egyptian style. The unfurled wreaths and rosettes are on the sides of the seat and the legs. All metal decoration is made of cast and chiselled bronze, applied with measure that does not disturb the tectonics of the sections. Moderation, lightness and a certain grace point to the late bourgeois variant of the restoration, while the material and its processing, as well as the absence of other styles, which is so distinctivein later copies, suggest the period of Louis Philippe (Paris-Belgrade 1972: 147).

Bibl. Вујаклија 1984: 159.
Cf. Paris-Belgrade 1972: 147.

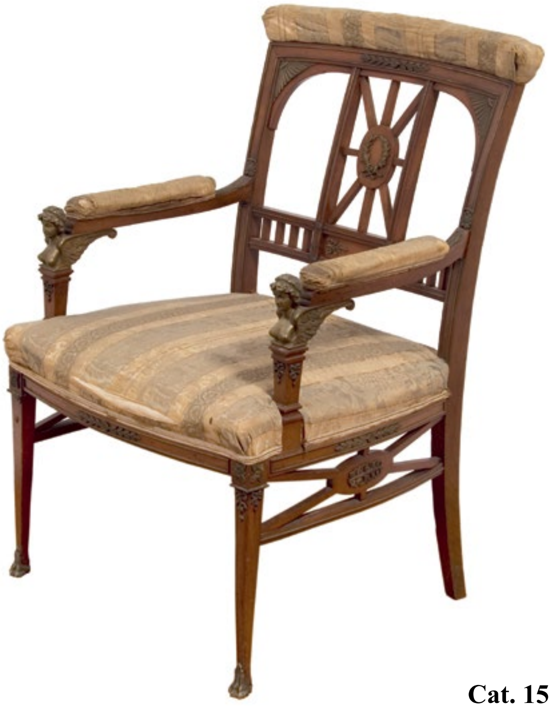
156. SEAT WITH LEATHER COVER

Central Europe, second third of the 19th century

Oakwood – dark stained, upholstered and covered with decorated pressed leather rhomboid pieces stitched with gilded leather strips.

85 x 100 x 50 cm

inv. no. ЗСУ-43



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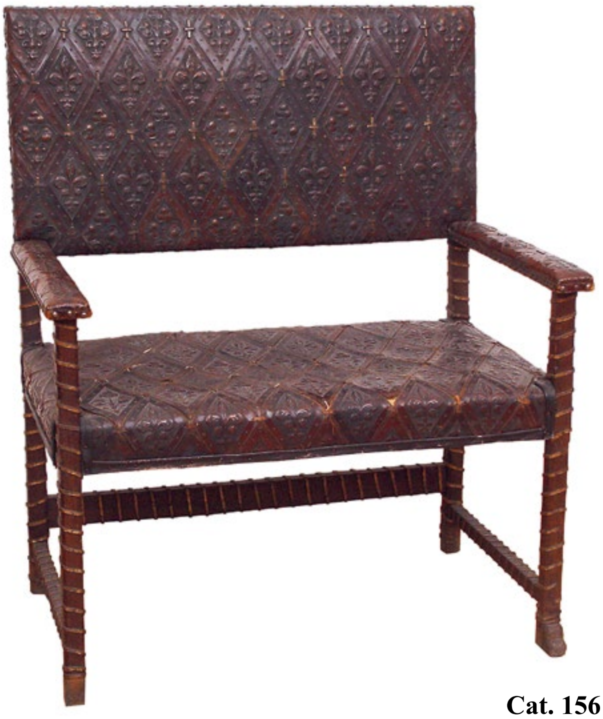

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An example of Early Romantic Historicism that directly copies the forms and technology of Late Renaissance furniture of this type (Hirt 1866: fig. 58, 23). The wood is a non-veneered solid piece, and the backrest, seat and armrests are upholstered and covered with ornamented pieces of leather, stitched with gilded strips. It is an artwork from a central European workshop and could be loosely dated to the second third of the 19th century. Although, based on the preservation of the material, it most probably dates from the beginning of the second half of the 19th century.

Bibl. Вујаклија 1984: 162.

157. TWO CHAIRS

France, first half of the 19th century

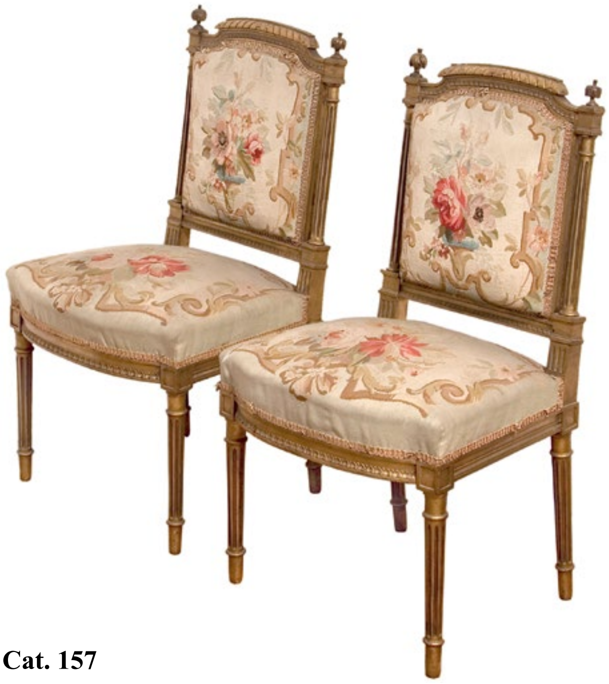
Beech wood – carved, covered with stucco and plated with gold, upholstered with weaved floral tapestry cover (plain technique, wool and cotton and linen base). Both chairs used to belong to a larger salon set that was confiscated in 1954 and sold to “Oblik” studio in Belgrade.

91 x 53 x 50 cm

inv. no. ЗСУ-395, 396

In terms of construction, proportions, stucco technique and gold-plating, the chairs can be dated to the end of the 18th century i.e. copies of Louis XVI style from the first half of the 19th century. Copies of this style were frequent and popular, especially in the second half of the 19th century (Brozova 1975: cat. 311, cites an armchair in the Louis XVI style with a tapestry upholstery, the work of the Parisian company Jansen from 1890, and notes that many designers offered their patterns for tapestries of whom the most successful was Cabal Dussurgey). Pieces from Napoleon III era are even more famous (Paris-Belgrade 1972: fig. on p. 195). The tapestry upholstery, weaving in the plain technique with wool on a linen base, has floral bouquets of delicate colours. This design and its organization are common in Aubusson works. This manufactory, like the one in Beauvais, were known for making furniture upholstery since the middle of the 18th century, and they have exceptional production based on old patterns throughout the 19th century (Feulner 1927: fig. 298; Henser 1968: 28, 64; for French tapestry see: Niclausse 1948: 19; Geffroy et al.; for the Beauvais manufactory: Scarborough 1979: 66-67; for Aubusson: Scarborough 1979: 43-44).

Bibl. Вујаклија 1984: 158-160.



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158. SALON SUITE OF FURNITURE

Central Europe or France, second third of the 19th century

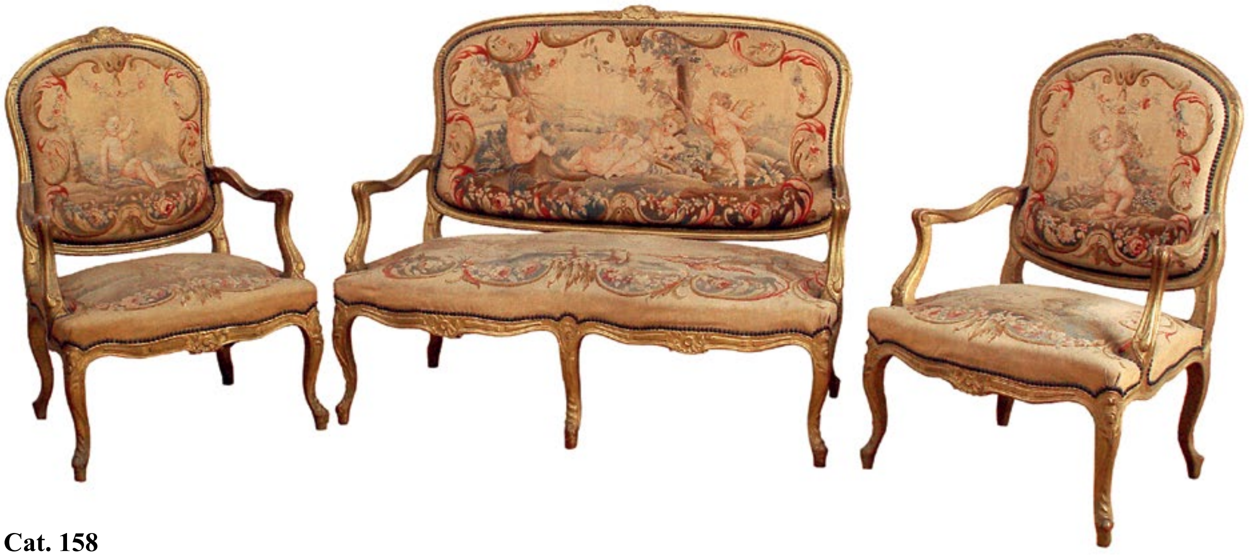
Beech wood – partially carved and gilded, upholstered with tapestry covers (plain technique, wool and cotton on linen base).

Includes:

a two-seater, 108 x 135 x 77 cm; inv. no. ЗСУ-397

four armchairs, 105 x 67 x 72 cm; inv. no. ЗСУ-38, 39, 398, 399

The armchairs and the sofa faithfully imitate the pieces belonging the 18th century Louis XV style (Grier – Munhall 1970: 29; Scarborough 1979: 165). Only the carving, stucco and gold-plating technique are undoubtedly machine-made, i.e. the technology does not correspond to that of the original furniture (an important novelty of woodturning was introduced which enabled the woodpiece to move around a vertical lathe with a profiled head, so it was possible to make wavy profiled carvings on flat planks i.e. to deboss ribbons and shallow ornaments in the wood; Quimby – Earl 1974: 307-324). The wood is almost perfectly preserved,



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the amount of damage on seat frames does not indicate numerous upholstery interventions and the production technique certainly belongs to the second half of the 19th century. However, when it comes to the tapestry cover, it could be assumed that it was transferred from an older set being a valuable artwork of the Aubusson manufactory. Scenes from La Fontaine's fables are woven on the seats of the armchairs and depictions of the seasons are on the backrests. A scene with a turkey and a swan is woven on the sofa seat (an allusion to boastfulness), and on the backrest there is a picturesque scene with putti shooting at a heart-shaped target (an allusion to declarations of love). These are all well-known and widespread 18th century Rococo motifs often used in applied art and based on paintings or templates by A. Watteau, J. B. Oudrie, N. Lancret, F. Boucher, J. H. Fragonard, and others (Hilderbrandt 1924: 105 et seq.). The plain technique, the fabric, the way of weaving warp and weft threads, the range and colour shades are the same as on the previous chairs. The proof that the upholstery is a work of craft and not of serial production made in the second half of the 19th century in the mentioned manufactory (Paris-Belgrade, II, 1972: fig. on p. 191: salon suit of furniture in Palais de Compiègne from 1859 is very similar in appearance and upholstery to this salon, but is of richer craftmanship being an order for the nobility), can be seen in the plain technique (uneven tamping of the weft weaved in irregular sections depending on the quality and complexity of details, the abundant use of the so called "flying needle" which is a difficult process unusual for serial production) which refers to the first half of the 19th century, the age of Restoration and Louis Philippe, when these copies were still hand made. Also, it can be stated with certainty that the tapestry upholstery of the furniture from the Collection is the work of the Aubusson manufactory, either from the first or second half of the 19th century, because these motifs – depictions of the seasons and illustrations of La Fontaine's fables, were their specialty. Seasons and illustrations of La Fontaine's fables were done by N. Lancret, Scarborough 1979: 43, 44).

Bibl. Вујаклија 1984: 160.

159. SALON SUIT OF FURNITURE

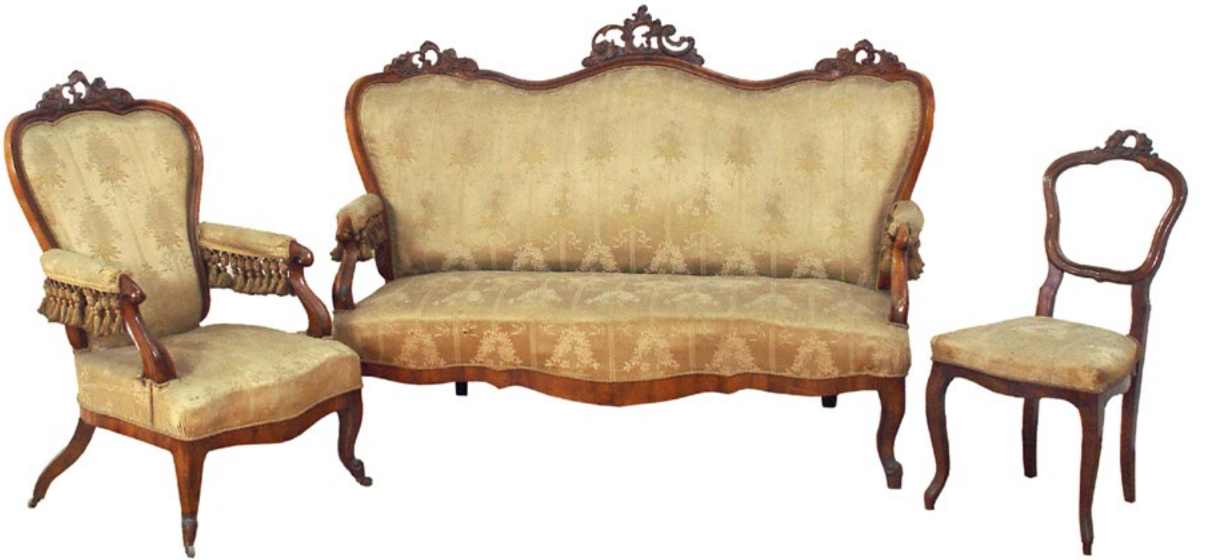
Hungary, 1860s/70s

Fir – partially veneered, carved walnut parts, stained and polished. Upholstered and covered with weaved cotton floral pattern, rows of tassels below the arms.

Includes:

- a three-seater, 125 x 182 x 90 cm; inv. no. ЗСУ-372
- two armchairs, 112 x 70 x 80 cm; inv. no. ЗСУ-383, 384
- four chairs, 97 x 50 x 60 cm; inv. no. ЗСУ-385-388

Acquired after the Second World War from the heir of Patriarch Josif Rajačić.



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An example of furniture set that was popular with domestic urban interiors. Judging by the fact that Dr Ilić procured this salon from the descendants of Patriarch Josif Rajačić, it could be concluded that it is work of a Viennese or Pest workshop, where Rajačić used to procure silverware, dining sets and other inventory for the Sremski Karlovci Court. However, it is most likely that the heirs acquired it after the Patriarch's death. In addition to the documentary-historical value, this item possesses features of the Rococo Revival. The pieces of furniture have wavy contours of backrests and arms, centre frames and turned legs. Carved ornaments (leafy, floral volutes) form irregular cartouches on the sofa and armchairs along the tops of their backrests, while the backrests of the chairs are formed from profiled wavy slats into a medallion of an empty central seat. The patterned, greenish-silver upholstery of the seats, backrests and arms was probably made later, but other characteristic rows of tassels remained below the arms of the armchair and the sofa.

Bibl. Вујаклија 1984: 162.

160. TWO ARMCHAIRS

Vojvodina, middle 19th century

Fir – partially veneered, carved walnut pieces, stained in dark brown and polished, upholstered; upholstery newer.

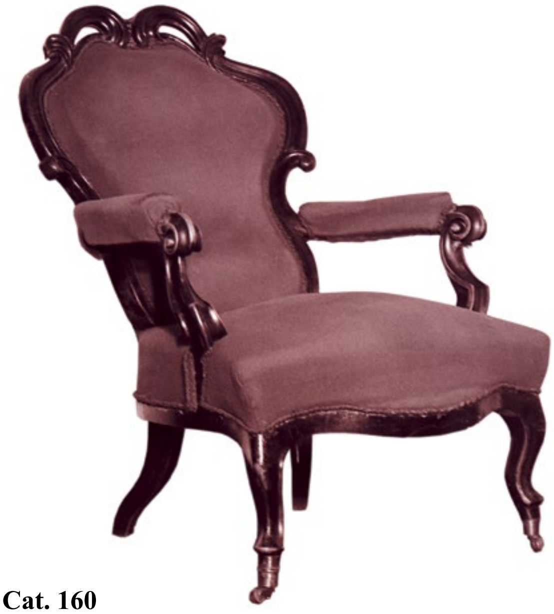
102 x 71 x 103 cm

inv. no. ЗСУ-407, 408

Procured in Petrovaradin ca. 1950.

Judging by its craftsmanship, this reduced version of Rococo Revival represents a fine example of the furniture from this region, made in the mid-19th century in one of the Novi Sad or Petrovaradin workshops. The forms are a bit bulky and massive, the carved volutes are large and the finer detail of the carving that was at the top of the backrest is now missing, but this only contributes to its elegance.

Bibl. Вујаклија 1984: 163.



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161. CABINET WITH PORCELAIN PANELS

Central Europe, ca. 1870

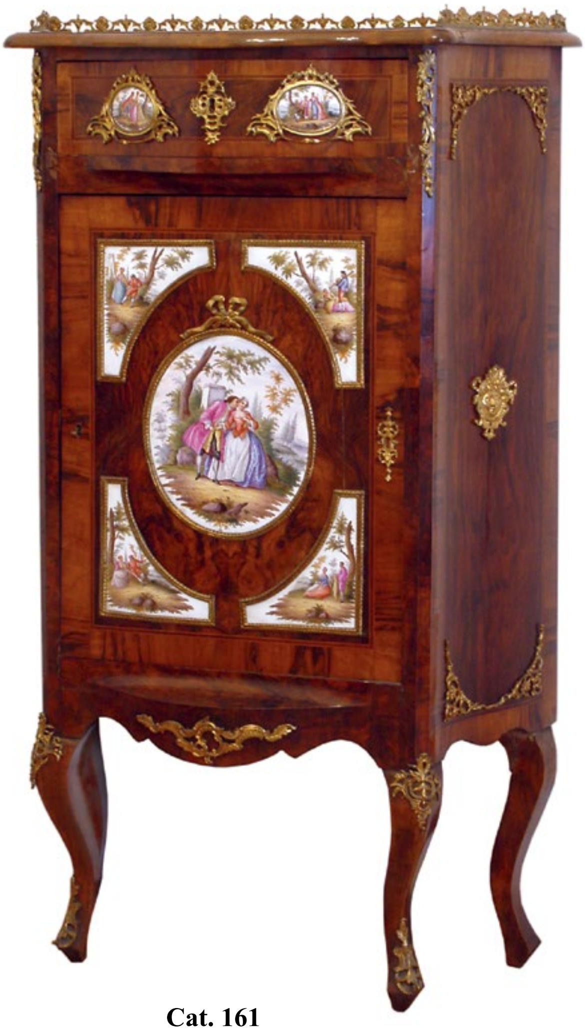
Fir – veneered, stained and polished in reddish-brown. In the frames made of cast and gold-varnished bronze, there are seven porcelain panels with painted landscapes and splendid scenes. Plastic appliques also made of cast and gilded bronze.

Inscription on the porcelain panels: *455E* and *463A.*

142 x 86 x 40 cm

inv. no. ЗСУ-369

A representative example of a Historicist fusion of old styles and an attempt to create a new piece of furniture. The construction, veneer and its application are still craft made, like in the period of the Early Rococo Revival. Everything else bears the typical features of mature Historicism. The designer or the master craftsman did not rely on his own preferences and abilities, but on ready-made templates from various manuals from which he builds the whole. The cabinet stands on four legs, bent at the knees, which are disproportionate to the upper part. The upper extended panel has a protruding drawer, which spoils the visual statics. The oval field in the middle of the door is surrounded by angular segments and all enclosed by profiled frames, in the way usual for Louis XIV style furniture. Porcelain panels, depicting splendid scenes in a park, were inserted into the frames and segments. The drawer includes two medallions with similar content, in frames typical for Louis XV style. Mascarons are fitted on the sloping, slightly sunken sides which are characteristic of the Louis XV style, and such is the cast palmette, which is mounted as a balustrade along the edge of the top panel. All these elements, the entire repertoire of stylistic patterns from the 18th century, are applied to the surface of the object, without any organic unity, which is one of the main flaws of Historicism. Judging by the weight, quality and colour of the painted porcelain panels, the cabinet could be the work of one of the workshops in rural Germany or Czechia.



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Bibl. Вујаклија 1984: 164.

162. SALON SHOWCASE

Central Europe, final third of the 19th century

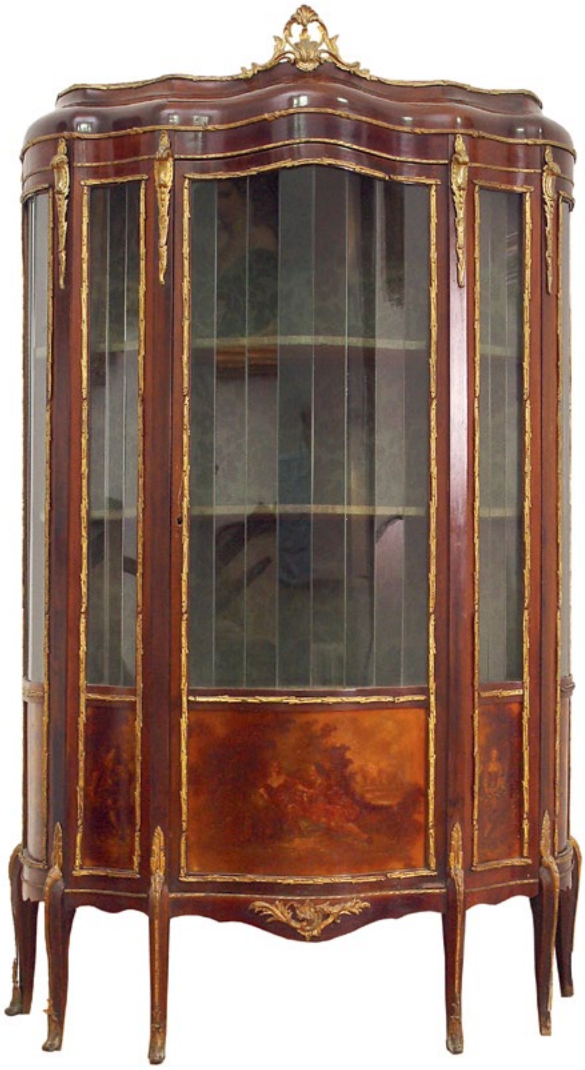
Mahogany – reddish-dark stained and polished. At the corners and around the cartouches are fittings and appliques made of cast and gold-varnished bronze. In the lower part, there are five panels with painted landscapes and a splendid scene in Vernis Martin style. The inside is covered with patterned fabric.

Signature of the painter is on the panels: *Albertini*

186 x 110 x 45 cm

inv. no. ЗСУ-379

A fine example of Historicist furniture, work of the later Rococo Revival whose style and manner of decoration is very similar to the furniture made in France during the reign of Louis Philippe, although also popular during the time of Napoleon III (Paris-Belgrade, II, 1972: fig. on p. 189, 197). The showcase has a semi-circular and wavy cross-section of the base with knee-shaped curved legs and a convex upper segment which ends with a small flat surface behind an elaborate cast bronze cartouche. The edges, the frames of the glazed openings and painted panels, including the knees and feet are encased with floral ribbons or cartouches made of gilded bronze, which favourably contrasts the reddish-brown wood. On the bottom are five parapet panels with painted landscapes, figures and an elaborate scene, all done in a technique that imitates Vernis Martin style (Scarborough 1979: 515, 826); similar showcases often appear at auctions as highly valued furniture. A girl and a boy are dressed in Rococo costumes and the colour of the landscape staffage resembles Watteau style. Possibly an Italian painter Albertini, who signed the panels, showed average decorative abilities. The production technique of this showcase is mechanical: metal appliqués gilded with golden varnish were cast in series and were not chiselled. The stylization of floral elements and appliques is quite rough and does not always follow the contours of the object (the playful cartouche at the top closes the front and covers the gap behind it), which is a common flaw in mass-produced 19th century furniture, especially from the second half. While the exterior decoration of a genuine Rococo object was always a logical conclusion to the constructiveness of the inner line, Rococo Revival uses appliqué method. On the showcase from the Collection, these flaws are not so obvious thanks to the balanced proportions and the accentuated verticality that absorbs the details.



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Bibl. Вујаклија 1984: 164.

Cf. Paris-Belgrade, II, 1972: fig. on p. 189, 197; Scarborough 1979: 515, 826.

163. CONSOLE WITH MARBLE TOP

Central Europe, late 19th century

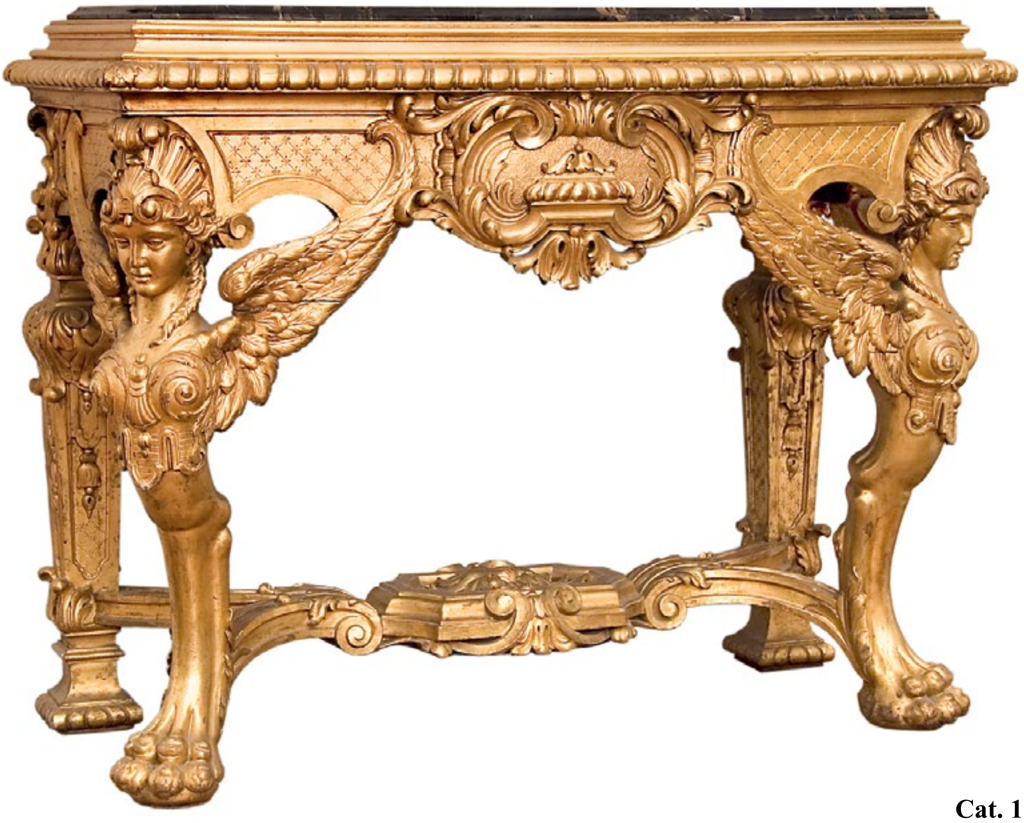
Fir and linden – carved, coated with stucco and gilded, covered with a slab of dark grey coloured marble.

84 x 105 x 55 cm

inv. no. ЗСУ-390

Acquired from Jovan Novaković, Belgrade.

This piece belongs to Late Historicism; possibly early 20th century. It is very difficult to locate the place of production. It imitates the style and manufacturing technique of a prototype from Louis XIV period or is a new creation “in style”. It is composed of rather heavy forms, detached by a profiled wreath beneath the marble top, with a large cartouche on the front. The richly profiled and decorated massive hind legs have a rectangular cross-section while the two front legs are in the form of winged sphinxes (espagnolettes). On the bottom, they are connected by separate volutes and leaf-decorated crossbar with a profiled drawer in the middle. Stucco and gold plate are applied on the wood. Examples similar to this console were numerous in the 19th century, from the third decade until the appearance of Art Nouveau, especially in elegant, courtly furniture sets (Kreisel 1973: 523, 716; Paris-Belgrade, II, 1972: fig. on p. 192,



Cat. 163

196), but based on the state of the material, it is a more recent product made no earlier than in late 19th century.

Bibl. Вујаклија 1984: 165.
Cf. Paris-Belgrade, II, 1972: fig. on p. 192, 196; Kreisel 1973: 523, 716.

164. PAIR OF DRAWERS

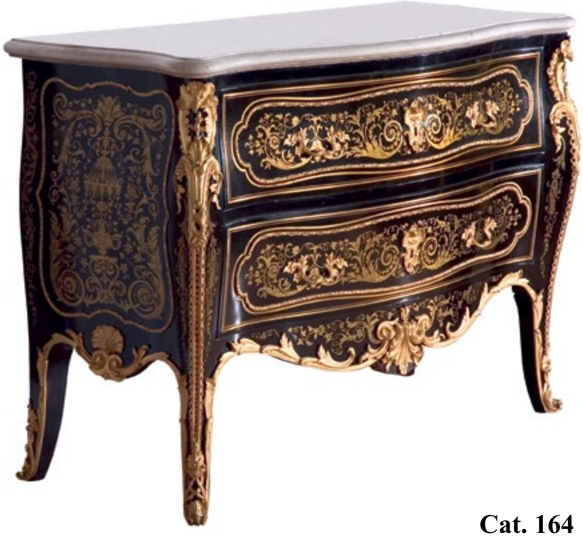
France (?), 1860s/70s

Oakwood and linden – veneered on the inside, coated with black paste on the outside, with stamped floral and grotesque inlays of strips and perforated bronze sheets with engraved details. Handles, fittings and appliques made of cast, chiselled and gilded bronze. Both chests of drawers are covered with profiled white marble slabs.

95 x 130 x 57 cm

inv. no. ЗСУ-411, 412

Well-made pieces, which are not Historicist copies, but designer creations with very successful combination of stylistic elements from the Regency era. They are covered with profiled marble slabs, and the central part has a slight bulge that turns into elegantly curved legs. They are coated with black paste which imitates ebony with dense floral ornaments of stylized, leafy and floral volutes, while on the side are grotesque ornaments in rich floral



Cat. 164

cartouches, all made of pressed, engraved, bronze ribbons and perforated sheets. Wreaths and casted, chiselled and gilded bronze ornaments were applied along the edges, on the legs and around the inlaid panels. There are elaborate cartouches around the locks, and the handles are in the shape of a stylized leaf branch. The construction is made of hard wood, veneered from the inside. These sumptuous pieces, with abundant finishing, were an expensive order from the era of Napoleon III, when Boulle-style furniture was especially valued (Savage 1969: 234-236, fig. 187; German countries also produced this remarkable furniture in the same style, Kreisel 1973: 161, fig. 768).

Bibl. Вујаклија 1984: 166-167.
Cf. Savage 1969: 234-236, fig. 187; Kreisel 1973: 161, fig. 768.

165. BED

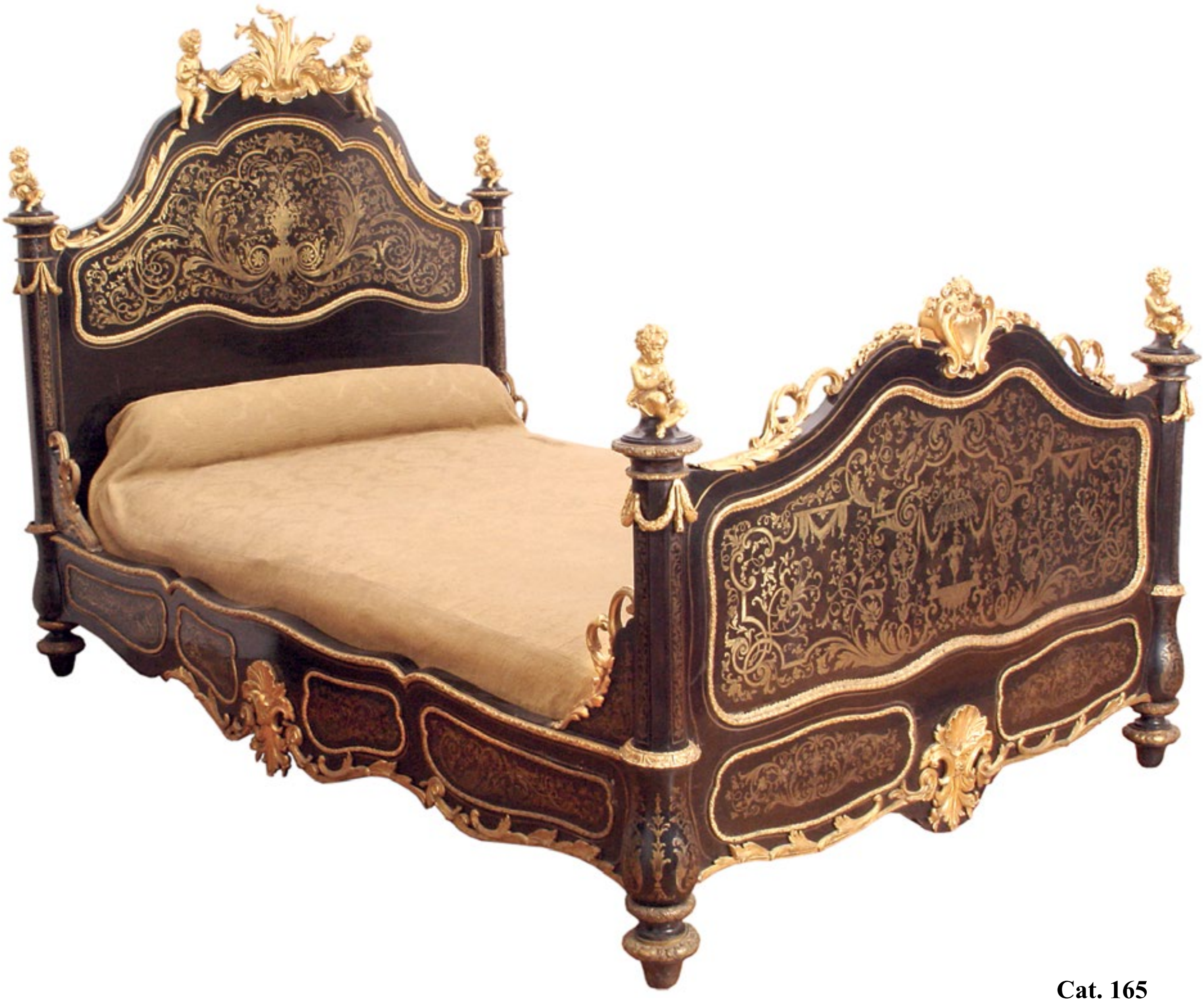
France (?), 1860s or 1870s

Oakwood and linden – coated with black paste with stamped floral, ornamental and figural inlays made of ribbons and perforated bronze sheet with engraved details. Fittings and appliques are made of cast, chiselled and gilded bronze are on the corners and around the cartouches, on the at the corners of the headboard and footboard boards are putti figurines made of cast, chiselled and gilded bronze. Mattress with springs is upholstered and a bolsteris on the headboard. Patterned upholstery is of a more recent date.

170 x 236 x 155 cm

inv. no. ЗСУ-409

The elaborately decorated bed is abundantly gilded and embellished with numerous luxurious plastic appliques. A delicate chisel processing of metal



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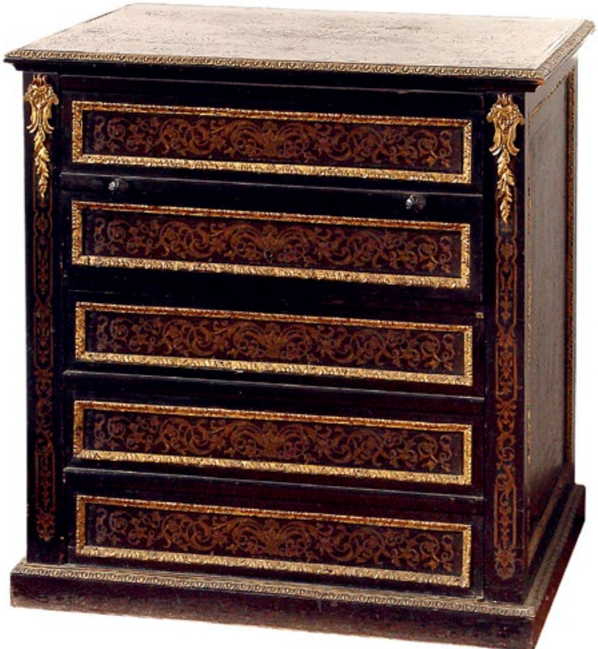
ornaments, especially figurines, is striking, as well as sumptuous grotesque inlays. All contours of at the corners of the headboard and footboard and sides are wavy, followed by wreaths and floral branches. The entire structure is embedded in four corner, fluted pillars that extend into round legs. The decoration style is uniform but represents a fusion of Regency era and Louis XV while the construction, especially of the corner pillars, is a similar to Louis Philippe style furniture (Paris-Belgrade, II, 1972: fig. on p. 170). The reasons why the aforementioned chests of drawers and this bed stand out from the rest of the Boulle furniture from the Collection are the successful design and application of the previous styles but especially their craftsmanship.

Bibl. Вујаклија 1984: 165.
Cf. Paris-Belgrade, II, 1972: fig. on p. 170.

166. PAIR OF NIGHT CABINETS

Central Europe, second half of the 19th century
Oakwood and linden – partially veneered on the inside, coated on the outside with black and red paste, with stamped floral inlays made of strips and perforated bronze sheets with engraved details. Appliques are made of cast and golden varnished bronze. Both cabinets are covered with glass tops.
74 x 68 x 49 cm
inv. no. ЗСУ-391, 392



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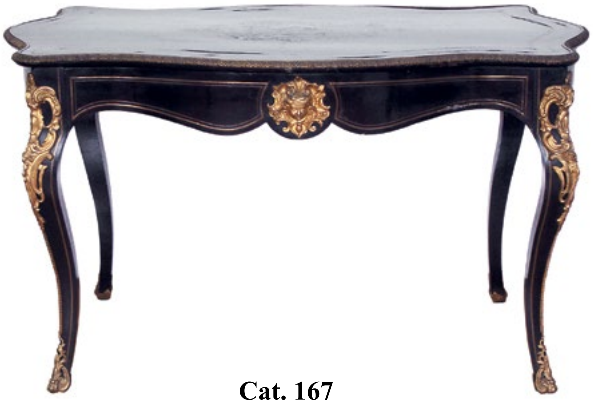
The furniture is of proportional shapes, decorated with measure, without any exaggeration. It faithfully imitates Louis XIV and Louis XVI styles. The production quality is not at a significant craft level, and they certainly belong to serial works from Napoleon III era when manufacturing interventions were done only in the most necessary situations.

167. SALON TABLE

Central Europe, second half of the 19th century.
Beechwood – coated with black paste on the exterior, with stamped floral inlays made of strips and perforated bronze sheets with engraved details. Fittings and appliques made of cast and gold-varnished bronze. A table is covered with a glass top.
75 x 130 x 75 cm
inv. no. ЗСУ-393

The table with one wide drawer is designed in Regence style and has stylistically inconsistent fittings, from mascaron appliques in Louis XIV style to the ornamented top in Historicist style.

Bibl. Вујаклија 1984: 168.

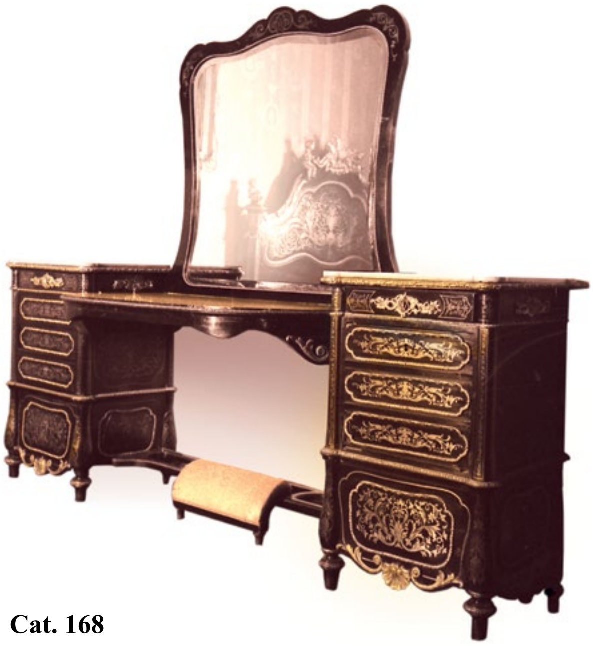


Cat. 167

168. DRESSING TABLE WITH MIRROR

Central Europe, second half of the 19th century.
Beechwood and oakwood – coated with black and red paste, with stamped floral inlays made of strips and perforated bronze sheets. Fittings and appliques are made of cast and gold-varnished bronze. Mirror is made of brushed glass. The middle rail of the dressing table is covered with glass and the side cabinets are covered and panelled on the inside with white marble. The footrest is mobile and upholstered.

165 x 200 x 50 cm
inv. no. ЗСУ-410
Bibl. Вујаклија 1984: 168.



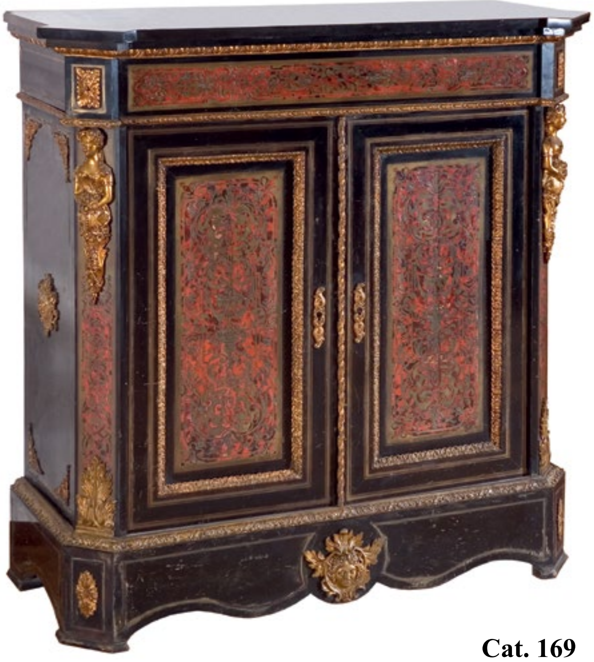
Cat. 168

169. TWO-WINGED SALON CABINET

Central Europe, second half of the 19th century.

Oakwood and boards – coated with black and red paste, with stamped floral inlays made of strips and perforated bronze sheets. Fittings and appliques are made of cast and gold-varnished bronze. Veneered from the inside, covered with black marble top.

108 x 106 x 43 cm
inv. no. ЗСУ-414



Cat. 169

A standard piece of Boulle furniture from the second half of the 19th century, with stylistically mixed fittings and inlays.

Bibl. Вујаклија 1984: 169.

170. SINGLE-WINGED SALON CABINET

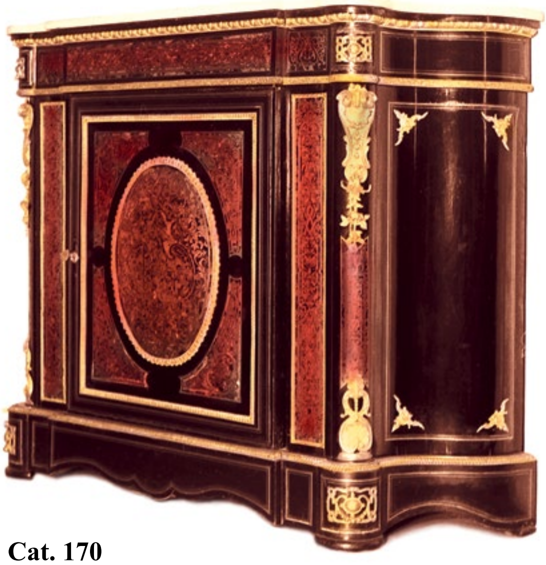
Central Europe, second half of the 19th century.

Oakwood and boards – coated with black and red paste, with stamped floral inlays made of strips and perforated bronze sheets. Fittings and appliques are made of cast and gold-varnished bronze. Veneered from the inside, covered with profiled white marble top.

108 x 143 x 43 cm

inv. no. ЗСУ-415

Bibl. Вујаклија 1984: 169.



Cat. 170

171. SINGLE-WINGED SALON CABINET

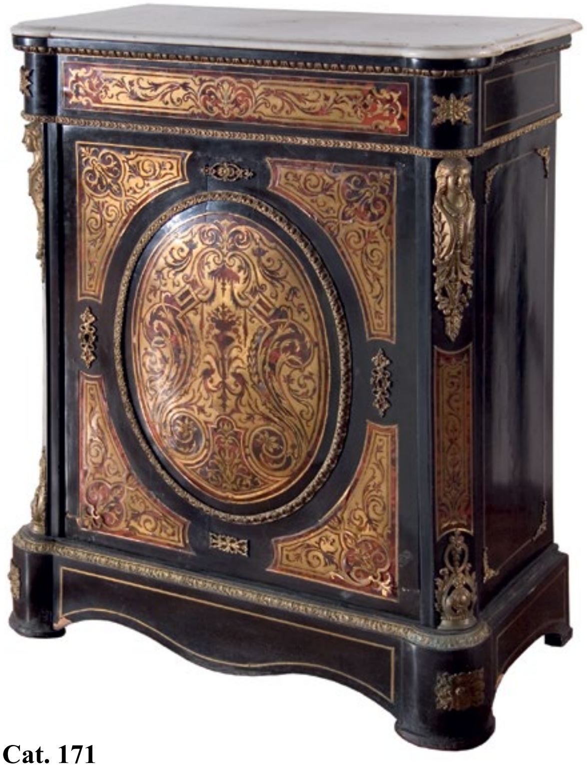
Central Europe, second half of the 19th century.

Oakwood and beechwood – coated with black and red paste, with stamped floral inlays made of strips and perforated bronze sheets. Fittings and appliques are made of cast and gold-varnished bronze. Veneered from the inside, covered with profiled white marble top.

108 x 87 x 42 cm

inv. no. ЗСУ-394

Bibl. Вујаклија 1984: 168.



Cat. 171

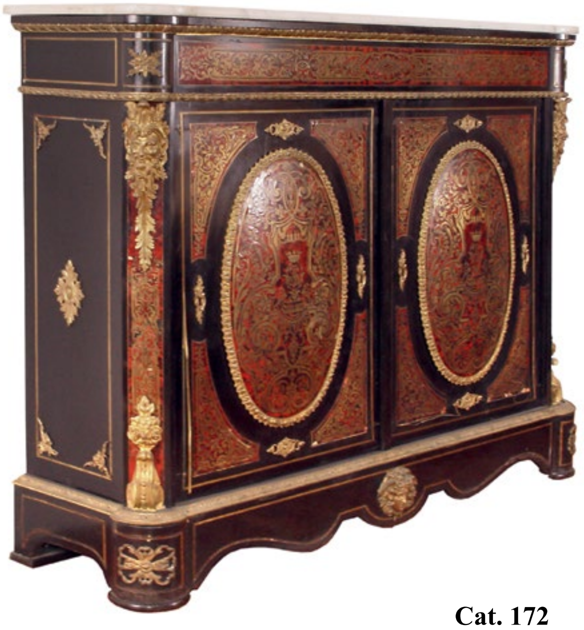
172. TWO-DOOR SALON CABINET

Oakwood, beechwood and boards – coated with black and red paste, with stamped floral inlays made of strips and perforated bronze sheets. Fittings and appliques are made of cast and gold-varnished bronze. On both door wings there is a GS monogram in ligature below a five-pointed crown. Veneered from the inside, covered with profiled white marble top.

108 x 140 x 43 cm

inv. no. ЗСУ-413

Bibl. Вујаклија 1984: 168.



Cat. 172

173. EMPIRE STYLE SALON SET

Central Europe or France, second half of the 19th century

Hard tropical wood and fir – veneered, dark red stained and polished, partially inlaid. Fittings and appliques are of cast and chiselled bronze. Seats and backrests are upholstered with a more recently designed cover.

Includes:

- a two-seater, 106 x 148 x 75 cm; inv. no. ЗСУ-375
- two armchairs, 106 x 70 x 70 cm; inv. no. ЗСУ-377, 378
- a table, h: 73 cm, D: 100 cm; inv. no. ЗСУ-367

The basic construction of the armchair and a two-seater has similarities with the furniture from the first half of the 19th century, mostly from Louis Philippe era (Kreisel 1973: 160). The forms of the Late Empire style or Restorationin these objects received wavy contours below the seat, knee-shaped front leg and attached Rococo style metal appliques, while typical Empire ornaments were applied to the backrests. Massive bronze consoles in the shape of winged lions are placed under the arms.

Bibl. Вујаклија 1984: 166.
Cf. Kreisel 1973: 160.

174. EMPIRE STYLE SALON SET

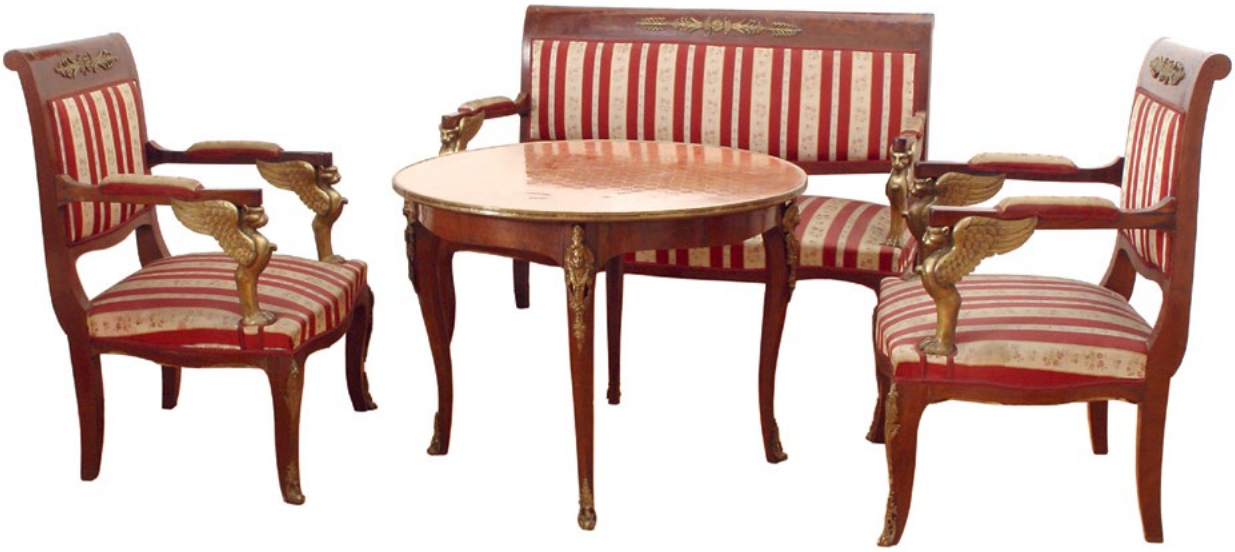
Central Europe or France, second half of the 19th century

Mahogany (?) and fir – veneered, dark red stained and polished, partially inlaid. Fittings and appliques are of cast and chiselled bronze. On the inside, glass showcase is lined with patterned upholstery or glass shelves. Seats and backrests are upholstered with a more recently designed cover.

Includes:

- a two-seater, 97 x 154 x 60 cm; inv. no. ЗСУ-372
- two armchairs, 99 x 74 x 60 cm; inv. no. ЗСУ-373, 374
- a showcase, 155 x 110 x 40 cm; inv. no. ЗСУ-370

The shapes of the seats, table and showcase, and to some extent the very construction, imitate the Empire style without the additions typical



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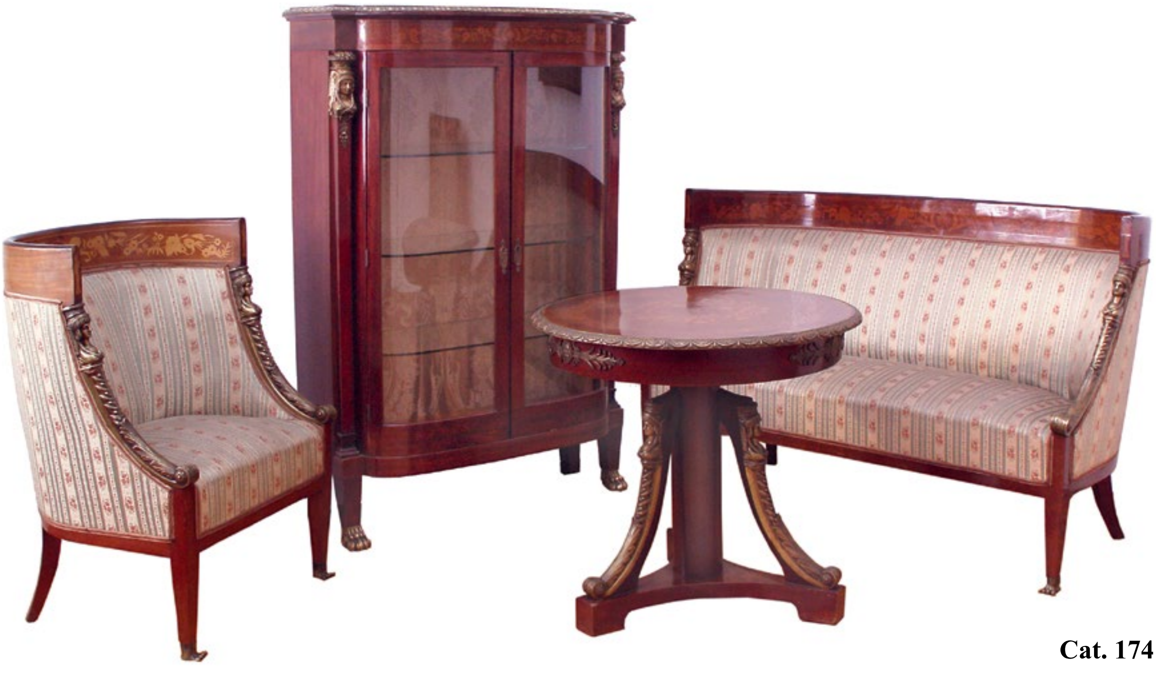
of the previous salon. The seats are semi-circular with tall and enclosed gondola-shaped backrests, which have metal pilasters-caryatids on the sides also located on the showcase and on the three-sided leg of the table. The front of the upper part of the backrest, the pediment of the showcase and the table top are inlaid with a floral vine. Beneath the table top, which has a massive laurel wreath with garlands along the edge, there are elaborate Empire-style wreaths made of cast bronze, done in the same technique as in the previous salon set, which indicates that they were created in a short time range and in the same workshop. The production technology, thinly cut veneer, the way of applying inlays and polishing are also the same.

Bibl. Вујаклија 1984: 166.



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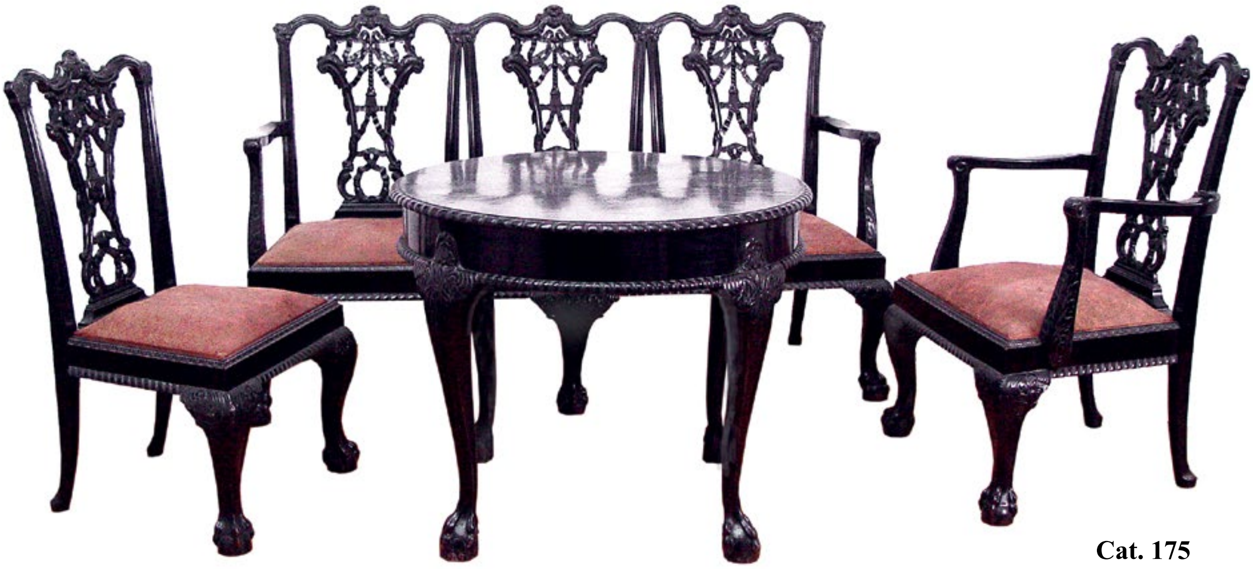


Cat. 175

175. CHIPPENDALE SALON SET

Western Europe, second half of the 19th century

Tropical wood – carved, black stained and varnished. The seats are with mobile upholstered inserts, covered with red silk brocade embroidered with gilded threads. Includes:

- a three-seater, 104 x 174 x 68 cm; inv. no. ЗСУ-400
- two armchairs, 104 x 66 x 64 cm; inv. no. ЗСУ-401, 402
- two chairs, 101 x 58 x 64 cm; inv. no. ЗСУ-403, 404
- a seat without backrest, 74 x 74 x 45 cm; inv. no. ЗСУ-405
- a table, h: 74 cm, D: 91 cm; inv. no. ЗСУ-406

The basic construction of the seat and table is made of machine-cut, profiled, hard tropical wood. The feet, knees and backrests have an applied or perforated carving that faithfully copies Chippendale style (Paris-Belgrade, I, 1972: fig. on p. 252; Scarborough 1979: 184-185). Although this is already industrially produced furniture, it is remarkable that the applied carvings are hand-made and of very high quality (Scarborough 1979: 661), which is not a typical feature of most Historicist furniture. Also, the system of upholstered seats, with mobile frames and short springs, is not so common in continental Europe, so it could be assumed that this salon set is a work from England, from the late phase of the 19th century Historicism.

Bibl. Вујаклија 1984: 165-166.

Cf. Paris-Belgrade, I, 1972, fig. on p. 252; Scarborough 1979: 184-85, 661.

176. DECORATIVE EASEL

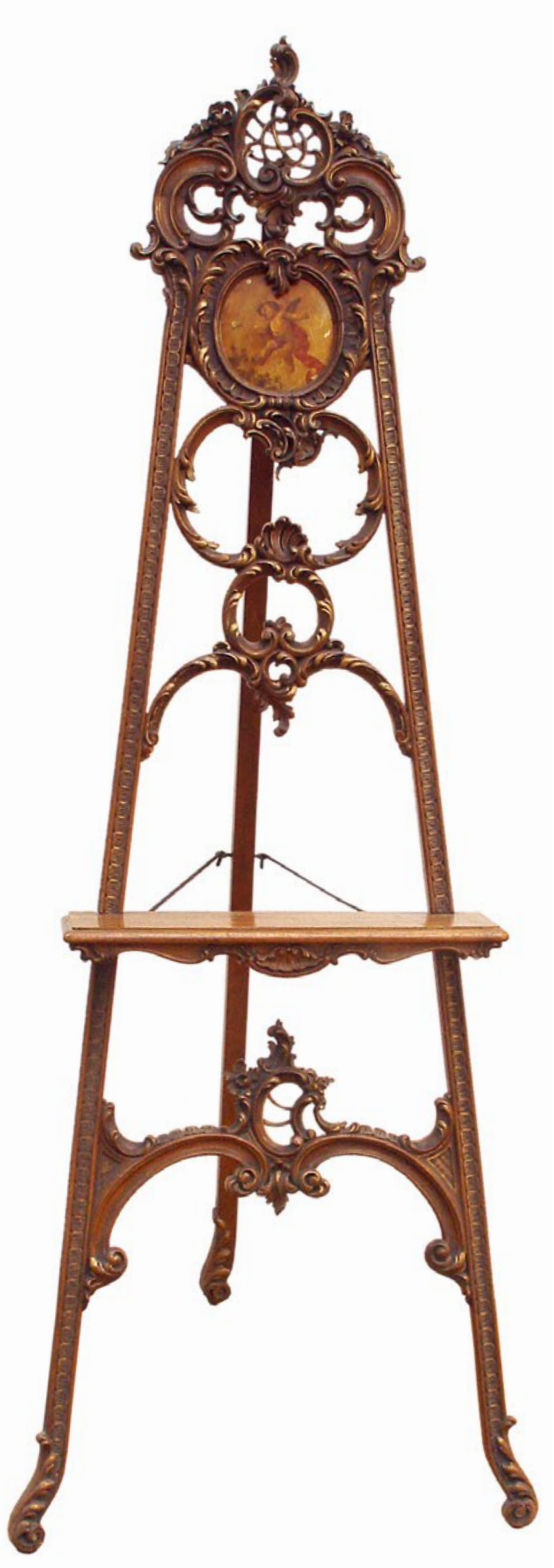
Hungary, ca. 1900

Walnut – carved and partially gilded, then varnished. In a round cartouche at the top is an oil painting of a flying putto.

h: 196 cm

inv. no. ЗСУ-40

Observed individually, this elegant decorative piece of furniture is not particularly interesting, except that such smaller preserved pieces are rare. They were very popular at the end of the last century as parts of luxury urban interiors, that is, fashionable photographic and painting studios. The wood is carved, varnished and gilded along the edges. Each carved decoration in the Rococo style is cleanly executed, but quite reduced. The mentioned features can be found on the furniture that was widely used in the Austro-Hungarian residential interiors from the end of the 19th century, and even today, such preserved sets of dining rooms, bedrooms and salons can still be found. This neo-style went hand in hand with the appearance of Secession, as Neo-Rococo (some authors reasonably call it the



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"third Rococo"; Akos 1972: 116-118, fig. 14) and this rather expensive furniture comes from Vienna and Budapest. The popularity of this style lasted until the 1930s and old photographs of Ilić's house interior include pieces of this furniture.

Bibl. Вујаклија 1984: 169-170.
Cf. Akos 1972: 116-118, fig. 14.

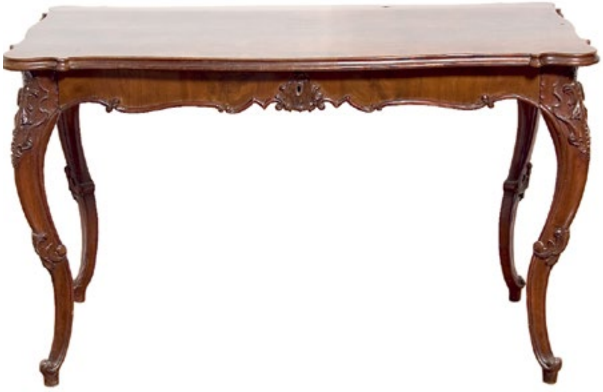
177. SALON TABLE WITH DRAWER

Vojvodina, early 20th century

Fir and walnut – carved, dark stained, veneered and polished.

79 x 130 x 68 cm

inv. no. ЗСУ-389



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Work from the late 19th or early 20th century is a copy of similar tables from the period of Rococo Revival. Decent craftsmanship, slightly rougher carvings and a veneered drawer interior do not deviate from the usual prototypes.

Bibl. Вујаклија 1984: 170.

178. BEDROOM SET

Vojvodina, last third of the 19th century

Fir – veneered, brown stained and polished, carved walnut pieces. Mattresses with springs and cabinets and a sink are covered with white marble tops.

Includes:

- two wardrobes, 245 x 139 x 64 cm; inv. no. ЗСУ-416, 417
- two beds, 196 x 113 cm; inv. no. ЗСУ-418, 419

- two cabinets, 148 x 50 x 40 cm; inv. no. ЗСУ-420, 421
- a washstand, 78 x 115.5 x 61 cm; inv. no. ЗСУ-422

The cracked washstand top is missing the stoppers.

A set of furniture that Dr Ilić, most likely, did not procure specifically for his collection, but inherited as family furniture. This “Altdeutsch”-style furniture, a popular, local, merchant and urban name for German furniture, is a reduced copy of Renaissance style. Contemporary authors classify it in the period of “dogmatic Historicism” (Kreisel 1973: 178, fig. 854), although its occurrence is evident as early as the mid-19th century (Kreisel 1973: 163, fig. 682). This bedroom set from the Collection is a fine work of luxurious craft and could be the product of a local factory or workshop from the late 19th century whose products were advertised by contemporary daily press and periodicals (in the late 19th century, L. Menrat had his own workshop and a warehouse in Novi Sad, and advertised his “own product” – furniture very similar to this set; Novi Sad 1887).

Bibl. Вујаклија 1984: 171.

Cf. Novi Sad 1887; Kreisel 1973: 178, fig. 854.

179. SALON SHOWCASE

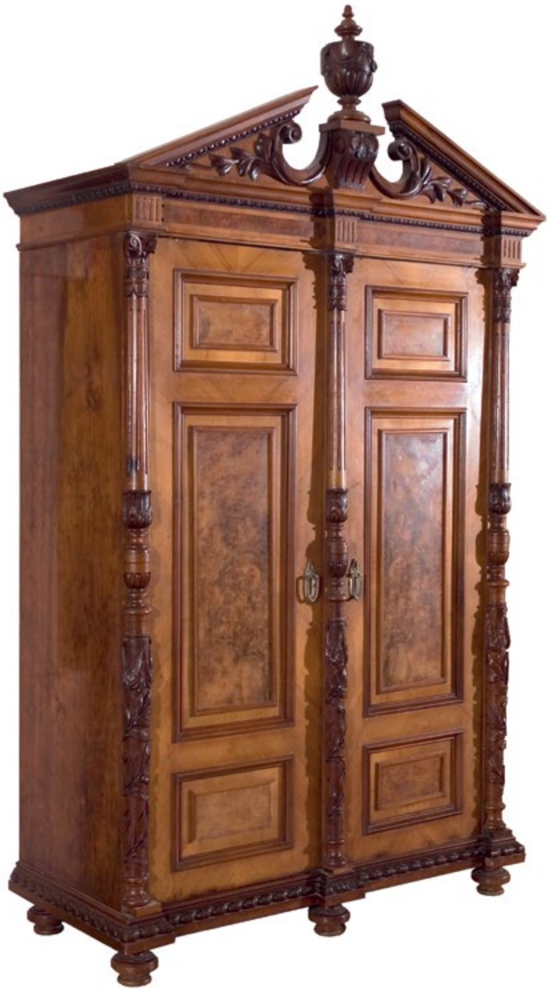
Vienna, ca. 1900.

Oakwood, fir and linden – brightly veneered and polished. Fittings and appliques are made of cast and gold-varnished bronze. The doors and indented sides are glazed, the interior covered with floral-patterned fabric. The interiors partitioned with glass shelves.

On the inside of the door there is a tile with the manufacturer’s inscription: *DEAG J. TARR et Co./ATELIER FÜR RAUMKUNST/WIEN/III. SCHWARZENBERGPLATZ 6.*

187 x 120 x 45 cm

inv. no. ЗСУ-381



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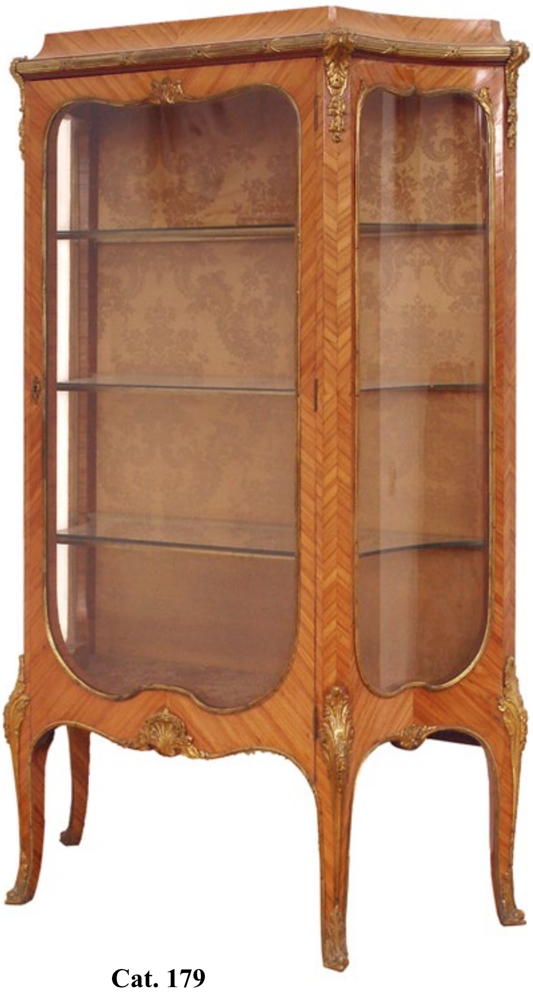


Cat. 179

Decent craftsmanship and a rather successful piece of furniture from the late 19th or early 20th century. The general appearance is Classicist while the showcase resembles sumptuous roll top desks from the mid-18th century, with ribbed veneer, accentuated bronze wreaths and appliques (Paris-Belgrade, II, 1972: fig. on p. 20, and copies in Louis Phillipe style, fig. on p. 170-71). Only discreetly curved arabesque of the fittings on the side glass frames and protruding knees indicate a fusion of styles. The spacious interior with glass panels, the quality of wood, the gilding technique, and the modern label of the craftsman, classify this showcase into modern copies of Louis Philippe era furniture.

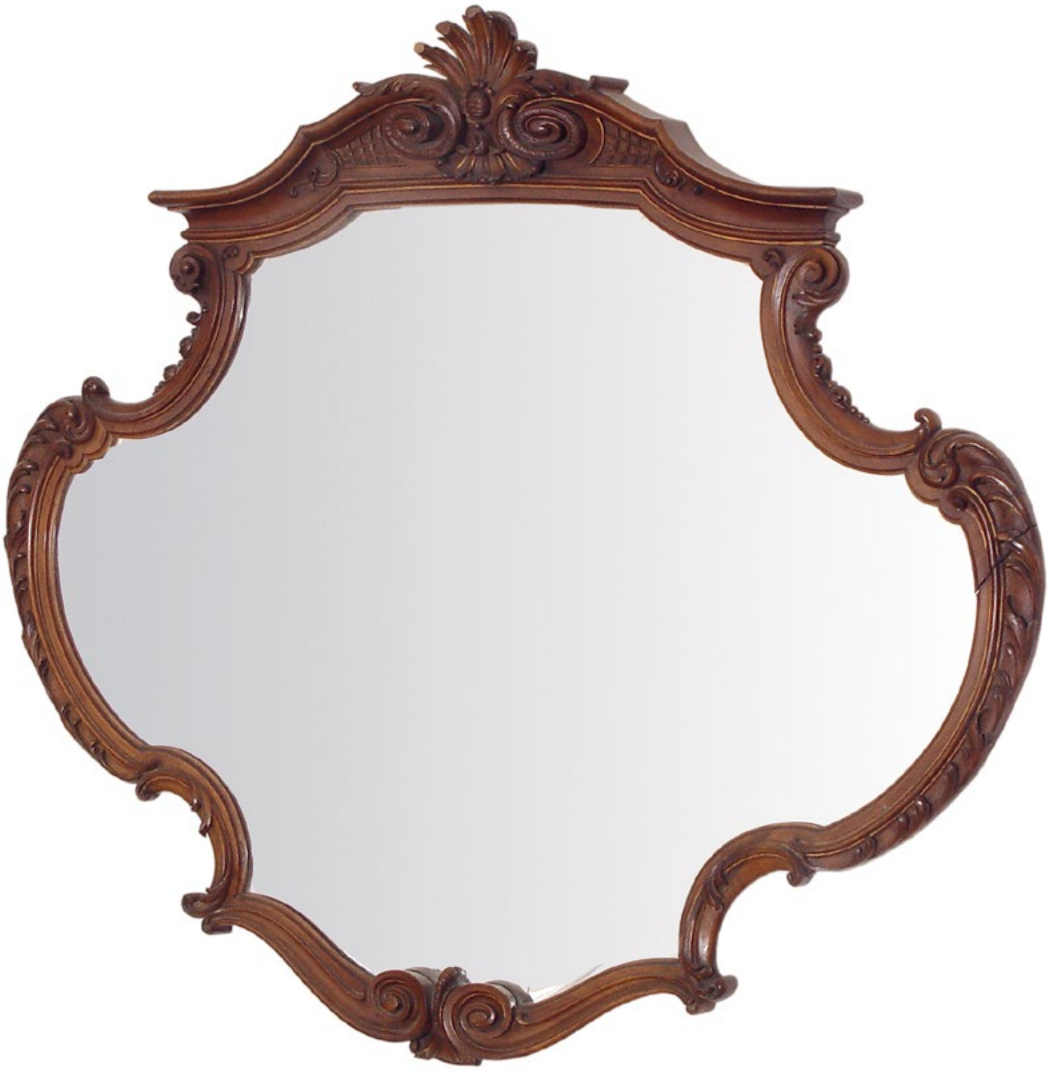
Bibl. Вујаклија 1984: 170-171.
Cf. Paris-Belgrade, II, 1972: fig. on p. 20.

180. MIRROR IN WOODEN FRAME

Novi Sad, ca. 1938.
The work of the Novi Sad woodcarver Janoš Soter.
Walnut – carved, brown stained and varnished. Mirror made of brushed glass.
126 x 146 cm
inv. no. ЗСУ-349

The works of the famous Novi Sad woodcarver Janoš Soter (Jovanović 1972: 76) are mostly craft copies based on Louis XIV and Louis XV style furniture templates. In addition to this mirror, the Collection includes several of his picture frames that Ilić ordered from him.

Bibl. Вујаклија 1984: 170.
Cf. Jovanović 1972: 76.



Cat. 180

RUGS AND TEXTILE

Collections such as the former collection of Dr Branko Ilić, usually include smaller or larger groups of oriental rugs. Perhaps, thanks to that old-fashioned type of collecting, the Collection today includes 16 rugs that originate from the Middle East and beyond. According to the old lists and photographs of his collection, it can be concluded that there used to be many more rugs, not all of which became part of the legacy. Regardless of the above, until recently this had been the largest group of items of this kind preserved in one of Vojvodina's museums, which, apart from ethnological material, almost entirely lack oriental rugs.[8]

Dr Ilić discovered the rugs in Vojvodina, mostly in Novi Sad, where a large number of pieces can still be seen in private possession, as remnants of old urban interiors. Rugs have been present in this region since the Turkish conquests as a very popular merchandize in Europe. At the time, Novi Sad was a transit centre with warehouses with goods from the East. Judging by the preservation, artisanry and artistical value of the pieces, customers understood the quality of rugs, which is a sign of lasting tradition and their longer domestic use, as evidenced by the former interiors of the merchant's families Stefanović, Hilijer, and especially Latinčić (Jovan), who covered his spacious salon with over six metres long Ferahan rug of extremely high quality. Although the rugs collection is small and incomplete from the museology point of view, it deserves attention as a typical example of imported merchandize in the region of Vojvodina.

Based on the production and ornamentation techniques, the rugs from the Collection can be roughly divided into two groups: the first, which includes coarsely made specimens of rustic ornament style and rich shades of only a few colours, made mainly of wool; and the second group, with specimens of appealing designs and colours, technically flawlessly made, with high knot density, made of wool or silk on a cotton base. The first group of six rugs are the works of nomadic and rural workshops, while the second group of eight pieces are products of large commercial manufactories. Two rugs, with the features of both groups, could be works of rural workshops, but also for commercial purposes. This division will be considered in the further presentation of this collection of rugs, although the catalogue order follows the division into Caucasian, Asia Minor and Persian rugs, which are three principal regions of their origin.

181. RUG

Caucasian (Shirvan), 19th century
Woollen warp, woollen weft, wool fleece, knotted, Ghiordes knot.
Base of the central field is blue; borders are white, medallion is red and dark blue; ornamentation done in shades of brown, red and blue.
The ends of the base are frayed, mended in several spots.
190 x 130 cm
inv. no. ЗСУ-172

The oldest, and stylistically the most interesting rug of the Caucasian group. In the older professional and trading nomenclature, it would be classified among Persian Shiraz rugs (Biedrzynski 1974: 235; Стојановић 1971: vol. XXXI, XXXII; Aladár 1977: fig. 143). More recent Shiraz rugs no longer possess old weaving elements (Aschenbrenner 1988: 240-242), and especially in ornamentation, they are most similar to Caucasian Shirvan rugs. It is a typical specimen of its kind with geometrized shapes of

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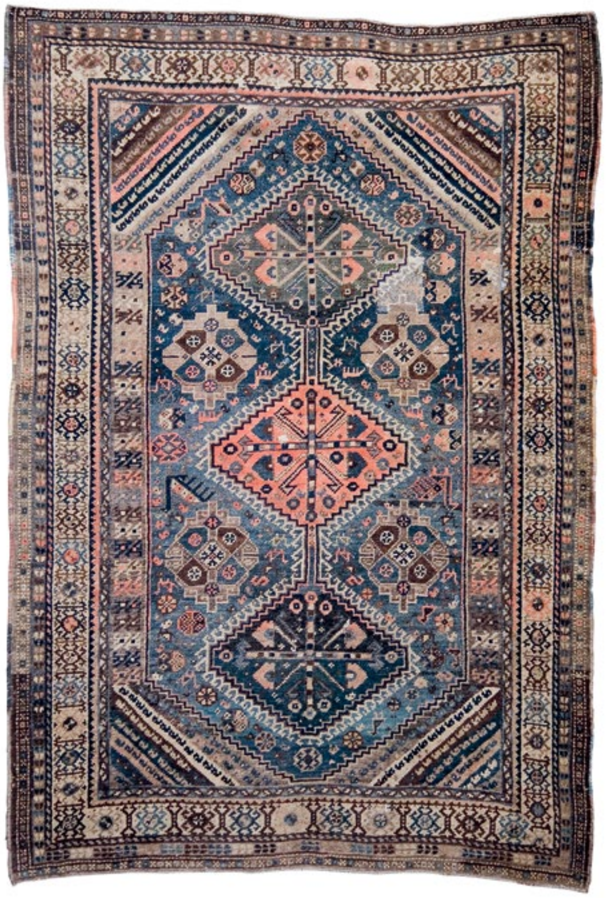
[8] A significant collection of oriental rugs (20 items) was established in the Cultural History Department of the City Museum of Novi Sad, which the Foreign Art Collection belongs to. Some of the items were purchased, but most made it into the Museum through legacies and gifts, especially in the collection of Desanka Kostić and in the will of Melanija Bugarinović.



Cat. 181

flora and fauna, placed in a row of three rhomboid medallions along the central field, bordered with geometric and schematic floral ornaments. The corners of the central field are cut with narrow strips and rows of smaller ornaments. The abundance of emblems is especially noticeable. They are woven as stylized decorations in the central field, made of variation of symbols in the form of Latin letters S and E, rosettes, birds and animals, all typical of Shirvan-style Armenian rugs, presenting symbols for God, Christ, the four gospels (for other types and versions of crosses, and the prefiguration of religious symbols in ornaments see: Gantzhorn 1998: 34-46, with numerous examples from antiquity to the Late Middle Ages). The rusticity of the ornamentation is softened by the unusually warm-hearted colours. Some details are in greyish-brown natural wool colour. The fleece is made of soft woven wool of the silky sheen. Inaccuracies in weaving and ornamentation symmetry, as well as the abundance of shades obtained by dyeing wool in smaller batches, which does not always give the same tone, are the features of nomadic and rural works that have preserved the original beauty and charm of the simplicity.

Bibl. Вујаклија 1979: 135-36.

Cf. Стојановић 1971: vol. XXXI, XXXII; Biedrzynski 1974: 235; Aladár 1977: fig. 143; Aschenbrenner 1988: 240-42; Gantzhorn 1998: 34-46.

182. RUG

Caucasian (Shirvan), 19th century

Woollen warp, woollen weft, wool fleece, knotted, Ghiordes knot.

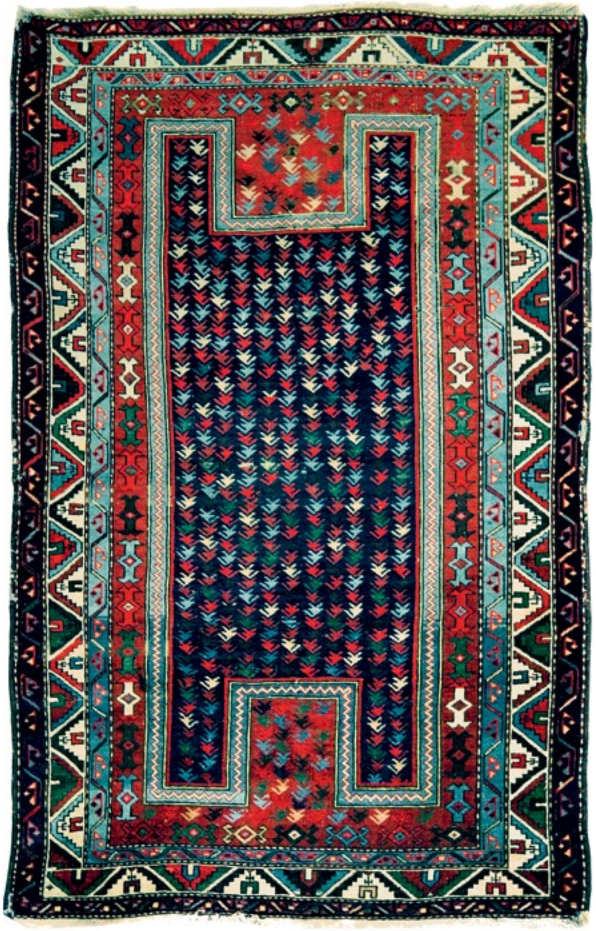
Base of the central field is dark blue; borders are alternately white and dark blue; ornamentation done in shades of bright blue, green, red and white.

The ends of the base are frayed, fleece in the centre is abraded to the base.

170 x 113 cm

inv. no. ЗСУ-173

This rug is similar to the previous one, but with a calmer and more organized ornamentation, the woollen warp, weft and fleece, the average knot density, and a pronounced geometrized floral and linear ornamentation. The central rectangular field has two outlets on the narrow sides, and small ornaments are scattered around the base, which could be a prefiguration of the letter E - Christ. The border is levelled, divided by zigzag strips into stepped triangles with stylized, fork-shaped floral cups. The fleece, which is nowadays almost completely abraded to the base, is in the harmony of black, brown and blue colours, and only at the ends, where the fleece is still intact, it shows a very intense colourist contrast of velvety sheen. According to the ornamentation type, it also belongs to the Shirvan type (Biedrzynski 1974: 237; an almost identical item can be found in the Museum of Applied Arts in Belgrade, see: Стојановић 1971: 44, vol. XVII). The border with fork-shaped cups of the Kazakh type, in different varieties, is present on most Caucasian rugs. An almost identical border can be found on an early specimen from the Victoria & Albert Museum in London (Gantzhorn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1998: fig. 454; Eder 1979: 364, cat. 420; 271, cat. 283; p. 273, cat. 287; Gombos 1975: 42, fig. 1, 2, cites an example of a typical fork-shaped border on a 17th-century Armenian rug from the Museum of Applied Arts in Budapest, with the remark that this type is characteristic of most Caucasian specimens).

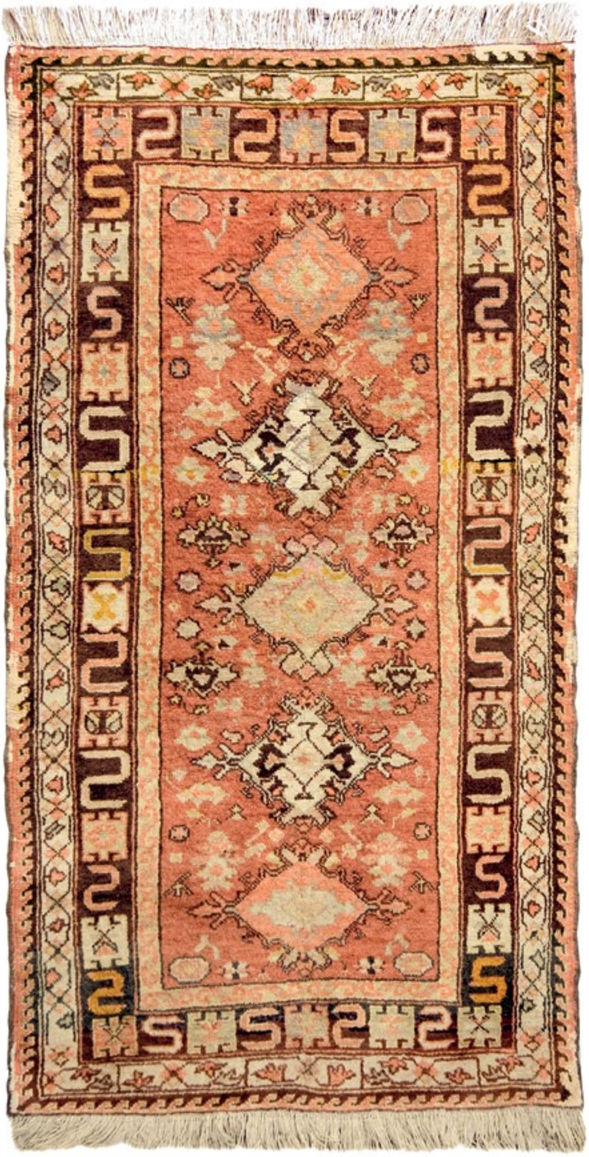
Bibl. Вујаклија 1979: 136.

Cf. Стојановић 1971: 44, vol. XVII; Biedrzynski 1974: 237; Gombos 1975: 42, fig. 1, 2; Eder 1979: 364, cat. 420; 271, cat. 283; p. 273, cat. 287; Gantzhorn 1998: fig. 454.

183. RUG

Caucasian (Sileh), 19th century

Woollen warp, woollen weft, wool fleece, knotted, Ghiordes knot.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The base of the central field is brick red; borders are dark brown and white, medallions are white; ornamentation done in shades of brown, white and red.

The ends of the base and other smaller segments were restored.

200 x 105 cm

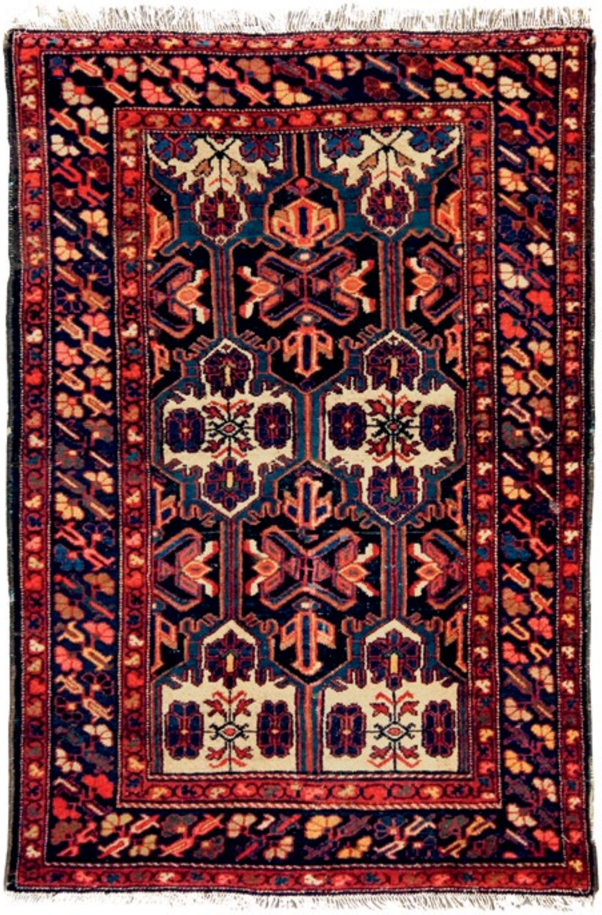
inv. no. ЗСУ-171

Made of softer wool, with average knot density and almost pastel combinations of the mentioned colours. The ornamentation of the central field is stretched into a series of five medallions, with scattered smaller and stylized floral elements, all surrounded by a levelled border whose widest strip has alternately woven symbols in the shape of the letter S - God, a typical feature of Sileh rugs (Biedrzynski 1974: 182; Kyba; 1976: 21, fig. 9; Стојановић 1971: vol. XII).

Bibl. Вујаклија 1979: 136.
Cf. Стојановић 1971: vol. XII; Biedrzynski 1974: 182; Kybalová 1976: 21, fig. 9.

184. RUG

Caucasian, 19th century
Cotton warp, woollen weft, wool fleece, knotted, Ghiordes knot.
The base of the central field is alternately white and dark blue; borders are red and dark blue; the ornamentation is done in red, shades of blue and bright ochre.
The ends of the base are restored.
190 x 128 cm
inv. no. ЗСУ-348



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The rug is done with a woollen weft and fleece, but on a cotton warp. It is peculiar because of its dense ornamentation, large, stylized forms on a white base of a central field, with floral bouquets in honeycomb-shaped frames, without a central outset (Biedrzynski 1974: fig. on p. 130; Neugebauer – Orendi 1923: fig. 59, 63; Aladár 1977: fig. 162). The Turkmen Ersari rugs, from a narrow area in north-eastern Persia and present-day Turkmenistan, have a similar structure of the central field (Gombos 1975: 48, cat. 29). It has formal similarities with the Caucasian Shirvan and Kazakh specimens, although the stylization of the floral elements is similar to the rugs from Asia Minor. The three-levelled border has a stylized vine of blossoming carnations. It is obviously a specimen that already has a mixed ornamentation of different Asia Minor and Caucasian rugs.

Bibl. Вујаклија 1979: 136-137.
Cf. Neugebauer – Orendi 1923: fig. 59, 63; Biedrzynski 1974: 130; Gombos 1975: 48, cat. 29; Aladár 1977: fig. 162.

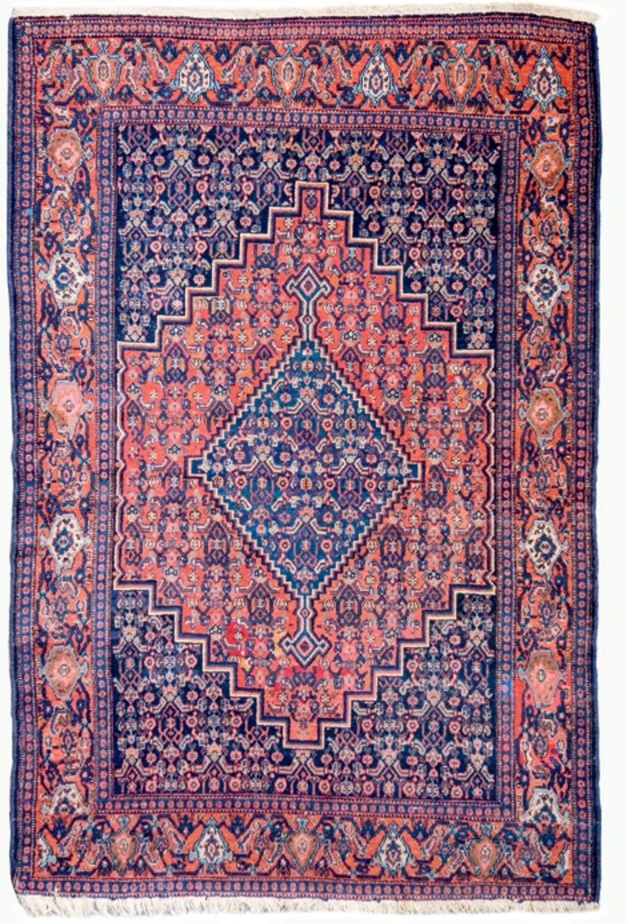
185. RUG

Persia (Kurdistan), late 19th century
Cotton warp, cotton weft, wool fleece, knotted, Ghiordes knot.
The base of the central field is alternately red and dark blue; borders are red, medallions blue; the ornamentation is done in white, shades of blue, red and ochre.
The ends of the base are frayed, on one narrow side there is a woven strip without fringe tassels.
195 x 135 cm
inv. no. ЗСУ-181

It is difficult to determine the exact origin of the rug, which, in terms of its ornamentation, belongs to the Senneh type. The weave quality is most comparable to Turkish, Anatolian rugs, while the colour harmony is in Caucasian mood. It lacks the weaving strength typical for Persian carpets and there are inaccuracies in border ornament execution. According to this, it might have been made in a local, rural workshop of western Persia or a wider Kurdish region. The elements and organization of the ornamentation resembles Ferahan rug types - rhomboid medallion with lancet outlets, cut corners of the base, then typical Herati motifs in the rapport are often found in the

Fars-Afshari region (Kybalová 1976: 34; Gantzhorn 1998: 404; Aschenbrenner 1988: 108, 110,161).

Bibl. Вујаклија 1979: 136-37.
Cf. Kybalová 1976: 34; Aschenbrenner 1988: 108, 110,161; Gantzhorn 1998: 404.



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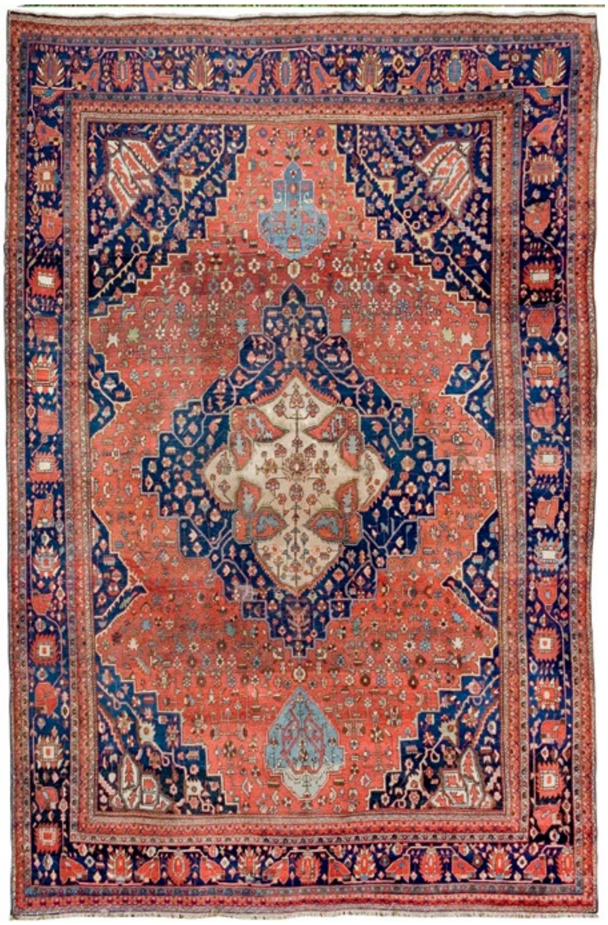
186. RUG

Anatolia or western Persia, late 19th century
Cotton warp, cotton weft, wool fleece, knotted, Ghiordes knot.
The base of the central field is red; the borders are blue, medallions and corners are dark blue, and the central medallion is white; the ornamentation is done in shades of red, green, ochre and bright blue.
The ends of the base are frayed.
410 x 317 cm
inv. no. ЗСУ-170

The large dimensions of the rug would indicate an urban manufactory of eastern Turkey or western Persia, although the production technique and the precision of ornamentation are not of such quality and this weave is more common in smaller rural workshops (ornaments asymmetry, flaws in weaving). The corner notches with large stylized tulips are not completed, so the border cuts them through the middle. The weaving flaw is 30 cm wide, which would be unacceptable in larger manufactories. The ornamentation has elements of Yoragan rugs (Biedrzynski 1974: 121; Стојановић 1971: T. 36; Kybalová 1976: fig. 16; Neugebauer – Orendi 1923: fig. 95, 96), with large stylized floral ornaments.

Bibl. Вујаклија 1979: 138.
Cf. Neugebauer – Orendi 1923: fig. 95, 96; Стојановић 1971: vol. 36; Biedrzynski 1974: 121; Kybalová 1976: fig. 16.



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187. RUG

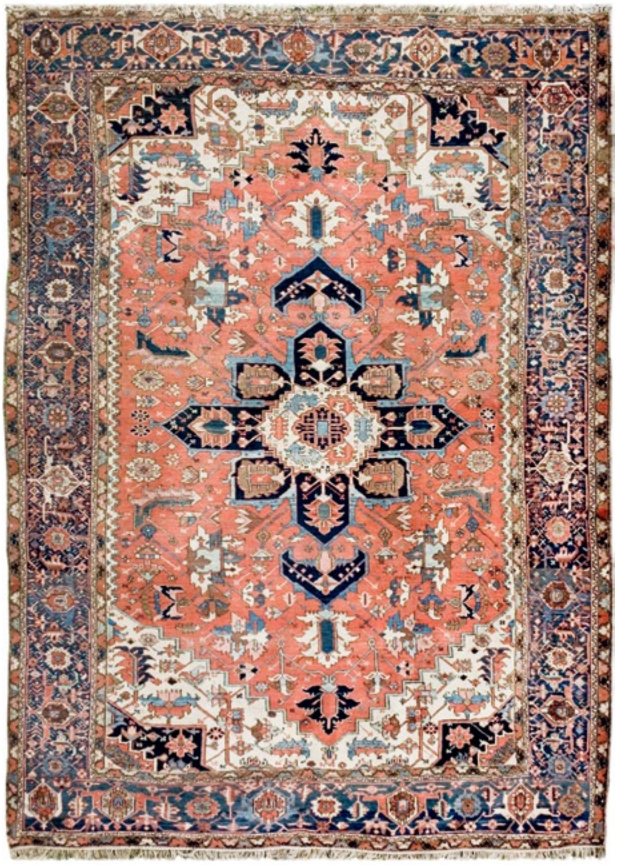
Asia Minor, late 19th century
Cotton warp, cotton weft, wool fleece, knotted, Ghiordes knot.
The base of the central field is brick red; borders are dark blue, central medallion and corner notches are alternately white and dark blue; the ornamentation is done in white, shades of brown, red and ochre.
400 x 345 cm
inv. no. ЗСУ-175

Based on the dimensions, weaving technique and high knot density, it is similar to the previous specimen, with a slightly better organized central field of red base, with a large and elaborate cruciform medallion in the middle. The corner notches are properly executed, as well as the border, with typical Heriz ornamentation and sharply broken floral branches. Judging by the colours, that are very restrained in the harmony of blue, brick red and white, and especially in the overall ornament organization on the surface, this rug has similarities with the Transylvanian rugs, woven in Anatolia, in the 17th and 18th centuries – a variety of the Ushak rug types. This specimen would be a late variant of this type, but belonging to the second half of the 19th century (Scarborough 1979: 806-807; Zipper – Fritsche 1989: 70- 75).

Bibl. Вујаклија 1979: 138.
Cf. Scarborough 1979: 806-07; Zipper – Fritsche 1989: 70-75.

188. RUG

Asia Minor (Ghiordes), 19th century
Woollen warp, woollen weft, wool fleece, knotted, Ghiordes knot.



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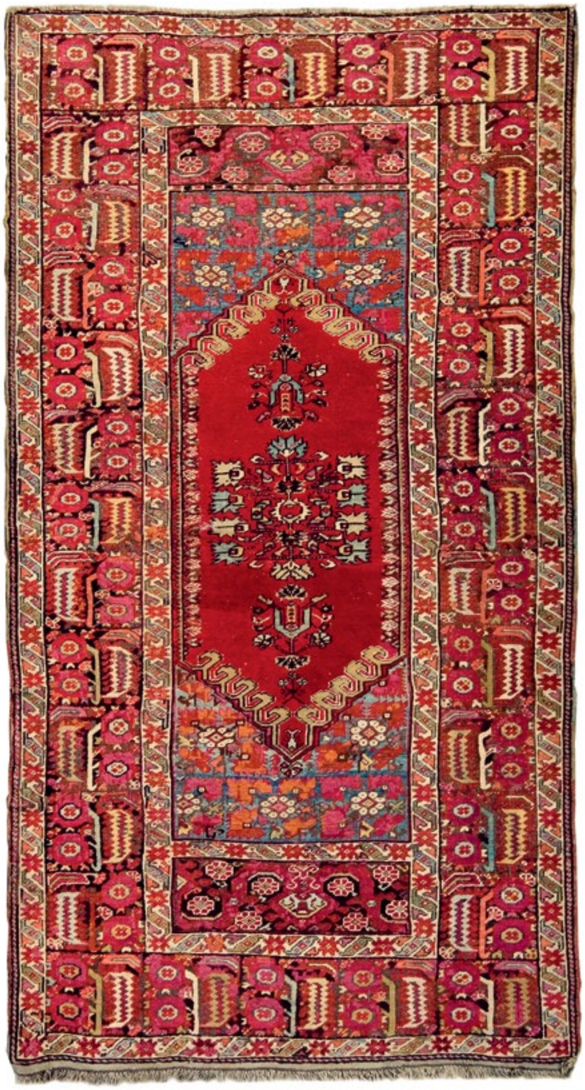


Cat. 188

The base of the central field is red; borders are dark brown and white; ornamentation done in white, shades of red, olive green and blue.
205 x 125 cm
inv. no. ЗСУ-176

A typical example of 19th-century rug from Asia Minor that devotedly carry on the local weaving and ornamentation tradition with intense colours and stylization of floral elements (roses, carnations, serrated leaves). An identical copy, a common Ghiordes rug (Zipper – Fritsche 1989: 34, cat. 33), was offered on the antiques market. The identical pieces of rugs made in manufactories, especially in smaller workshops, are seldom found.

Bibl. Вујаклија 1979: 137.
Cf. Zipper – Fritsche 1989: 34, cat. 33.

189. PRAYER RUG

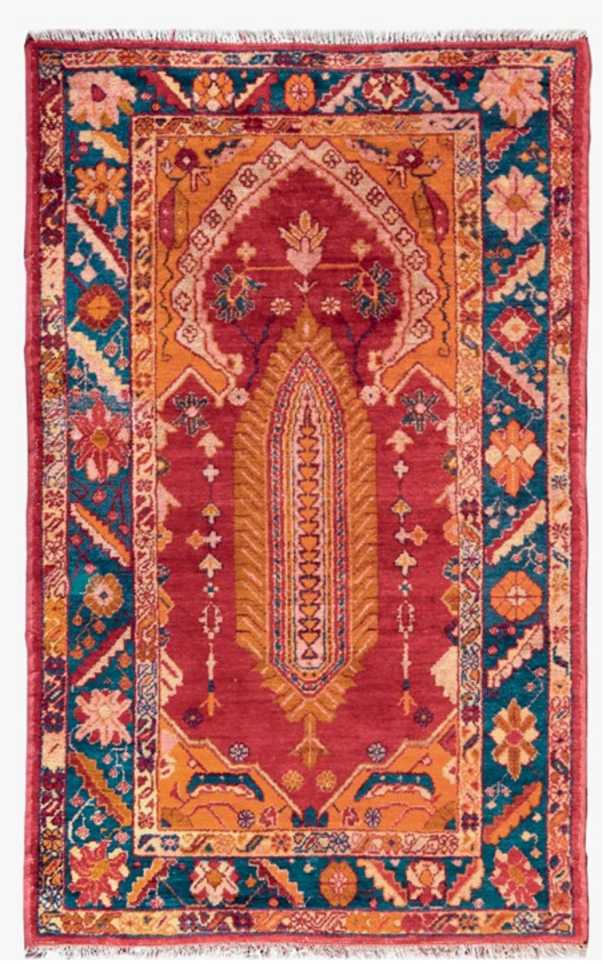
Asia Minor, first half of the 20th century
Woollen warp, woollen weft, wool fleece, knotted, Ghiordes knot.
The base mihrab fields are intensely red, the corners are orange; border is blue; ornamentation done in white, shades of blue, yellow and ochre.
The ends of the base are frayed and minor defects are along the edges.
225 x 117 cm
inv. no. ЗСУ-177

The weaving is quite rough with low knot density and with intense colour (most likely aniline dyes). The ornamentation resembles Ushak rugs (Aladár 1977: fig. 121). It is possible that this rug was made in one of the many rug weaving mills in the Balkans in the first half of the 20th century that used to duplicate the technology and ornamentation of genuine Turkish specimens.

Bibl. Вујаклија 1979: 137.
Cf. Aladár 1977: fig. 121.

190. RUG

Turkey, late 19th century
Cotton warp, cotton weft, silk fleece, knotted, Ghiordes knot.
The base of the central field is dark green; borders are blue, medallions are cinnabar; ornamentation done in white, shades of blue, green, yellow and ochre.

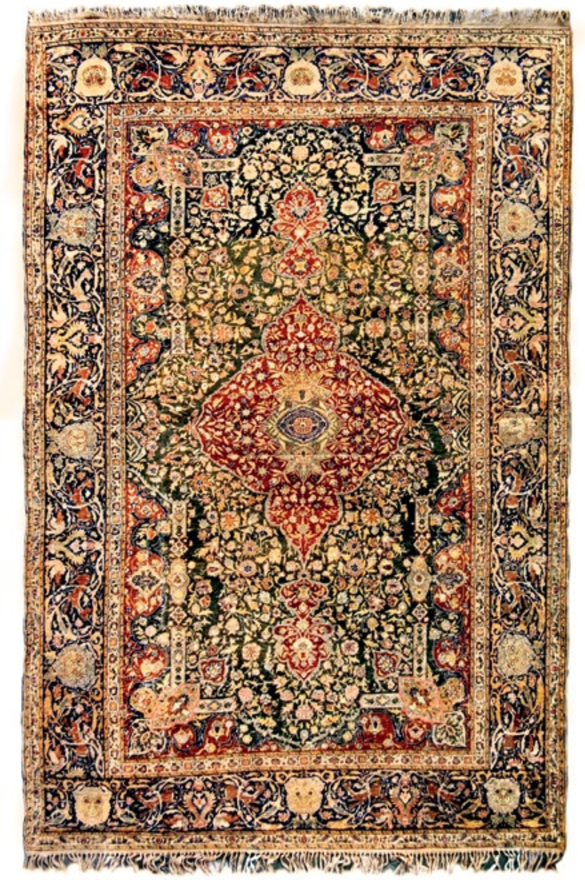


Cat. 189

The colours of the silk have faded a lot, the fleece is partially abraded and has been repaired.
300 x 195 cm
inv. no. ЗСУ-182

Made on a cotton warp and weft, with a fleece of lightly spun silk, and of an average Senneh-type knot density; faded colours used to be more intense with an appealing combination of dark blue, green and cinnabar on the base, and bright white, green and red ochre ornamentation. Based on the range of dense floral ornamentation of the central field, almond-shaped medallions, ornamented corner outlets, and especially on the sumptuous border with lion masks, gazelles and birds in fork-shaped arabesques, this object resembles old Persian rugs from Safavid court manufactory in Isfahan (Gantzhorn 1998: 391-398), but also the Tabriz and Tehran types (Biedrzynski 1974: 54, 242, hallmarks them as

Turkish products). In terms of quality and weaving technique, similar rugs were made in Istanbul court workshops which, in the 19th and the first half of the 20th century, used to employ Armenian weavers (Zipper - Fritsche 1989: 40, 43) who created new and appealing specimens by combining old Safavid and Ottoman patterns. Lion mascarons in the border are not often seen on rugs, but in the miniatures from Armenian Cilicia there are plenty of 12th-century patterns that could be used with 19th-century Seljuk and Persian motifs serving as templates for this rug (Kazaryan-Manukyan 1991; for depictions of figures and masks of lions and gazelles in vines, Gospel No. 9422 from the second half of the 13th century, canonical tablets in fig. 252, 253, 259; then the book of hours, No. 979, second half of the 13th century, flag in fig. 288).



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Bibl. Вујаклија 1979: 141.

Cf. Biedrzynski 1974: 54, 242; Zipper – Fritsche 1989: 40, 43; Ghazaryan 1991: fig. 252, 253, 259, 288; Gantzhorn 1998: 391-398.

191. RUG

Persia (Ferahan), 19th century

Cotton warp, cotton weft, wool fleece, knotted, Senneh knot.

The base of the central field is white; borders are dark blue, central medallion and corner notches are also dark blue; ornamentation is done in shades of red and blue, with accents of white, green, yellow and ochre.

The ends of the base have been restored; the fleece has been partially abraded to the base. The centre of longitudinal axis reveals that the rug was assembled subsequently.

200 x 122 cm

inv. no. ЗСУ-183

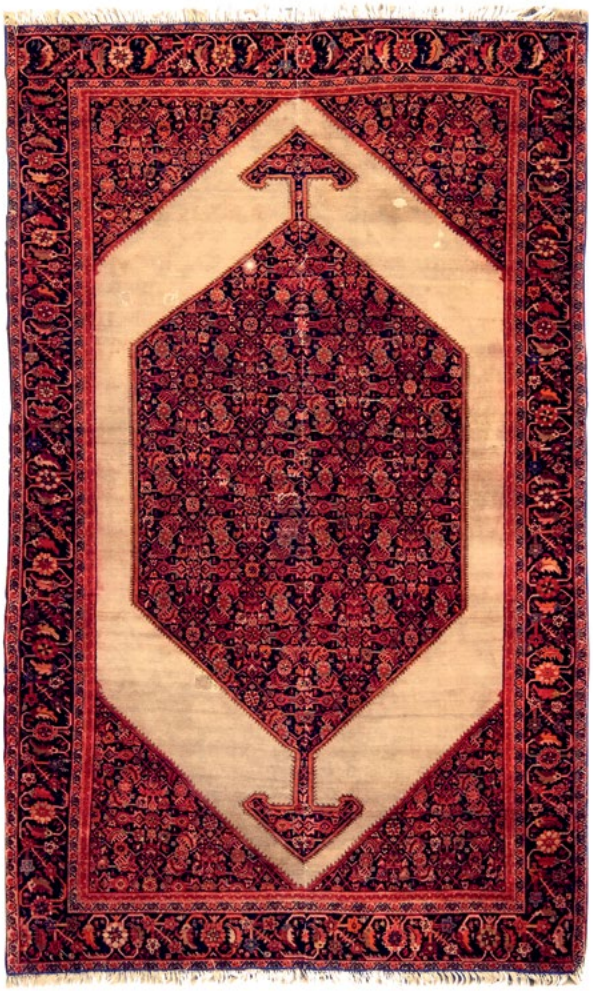
The weave on the rug is of extremely high quality; its beauty and design make it the most artistically valuable Persian rug in the Collection. Early authors would classify this piece in the group of classic Ferahan rugs, a vast area in north-western Persia with an old and cherished tradition. Some authors classify this type in the group of Kurdish rugs (Biedrzynski 1974: 79, fig. on p. 154, 155; Grote-Hasenbalg 1922: 127, fig. 74; Kybalová 1976: fig. 74), others allocate it in the Senneh group (Aladár 1977: fig. 140), and Dene classifies the similar rug in Kashan group, although these specimens include the same ornamentation arrangement and design (Dene 1971: 50, cat.no. 41, fig. 42). The literary sources cite the rhomboid medallion, with spear-shaped outlets on a white base, as a classic Ferahan specimen, with a range of ornaments similar to this item (Aschenbrenner 1988: 108-110, 161). The central field of the rug from the Collection has a white base, with an elongated hexagonal medallion that has spear-shaped outlets placed at the narrow ends. The densely woven floral-geometric ornamentation is arranged into transverse segments along the medallion and corner notches. The border is filled with branched floral vines. The base with ornaments has a dark blue colour that balances the fragmentation of the red ornamentation with discrete accents of green, ochre and yellow. As with other older Ferahan rugs, its weave is firm, almost leathery, with sharply cut fleece, on a cotton warp and weft and with high Senneh-type knot density. The production quality of rug weaving mainly depends on the density, i.e. the number of knots per 1 dm2. Rugs with 1000-1500 knots are considered to have low knot density, those between 1500 and 3000 are of average knot density, and the rugs between 3000 and 5000 are considered to have high knots density. Over 5,000 knots are rugs of extremely high knot density, almost exclusively woven for courts or special occasions. This division is relative and it differs depending on the author, but it mostly ranges between the mentioned values. Surely, the originality of certain types and their artistic value does not necessarily depend on the knot density.

Bibl. Вујаклија 1979: 138.
Cf. Grote 1922: 127, fig. 74; Dene 1971: 50, cat.no. 41, fig. 42; Biedrzynski 1974: 79, fig. on p. 154, 155; Kybalová 1976: fig. 74; Aladár 1977: fig. 140; Aschenbrenner 1988: 108-110, 161.

192. RUG

Persia (Sarouk), 19th century
Cotton warp, cotton weft, wool fleece, knotted, Senneh knot.
The base of the central field is red; borders are dark blue, central medallion alternates between white and dark blue; ornamentation done in shades of blue, red and white, with accents of green, yellow and ochre.
195 x 125 cm
inv. no. ЗСУ-184

The weaving technique is very similar to the previous item; belongs to the same region in Persia. Based



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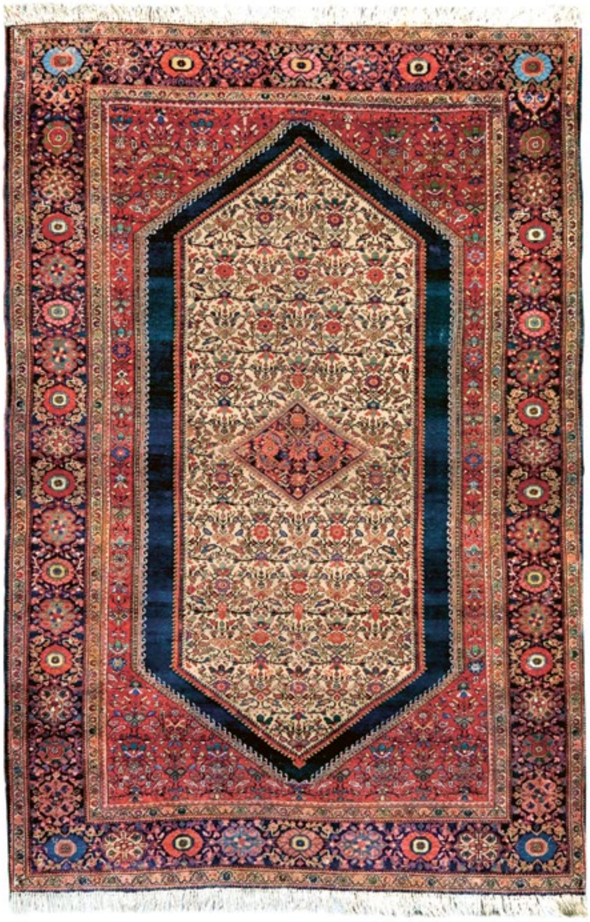

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on the central field arrangement and ornamentation, it resembles Sarouk type (Kybalová 1976: fig. 19, 30 a, b); surfaces segmentation and stylization of floral ornaments in the rapport is very similar to Ferahan rugs. Like the previous rug, it has a balanced arrangement of densely ornamented, rhomboid and rectangular surfaces. It possesses high knot density, made on a cotton warp and weft, with quite intensely coloured miniature ornament of plant origin. The elongated central medallion, with an embedded rhombus in the middle, has a white base and is placed on a dark blue field. Other parts of the central fields repeat the same ornamental rapport on a red base. The border is filled with a series of large, stylized, floral rosettes with intertwined vines on a red base.

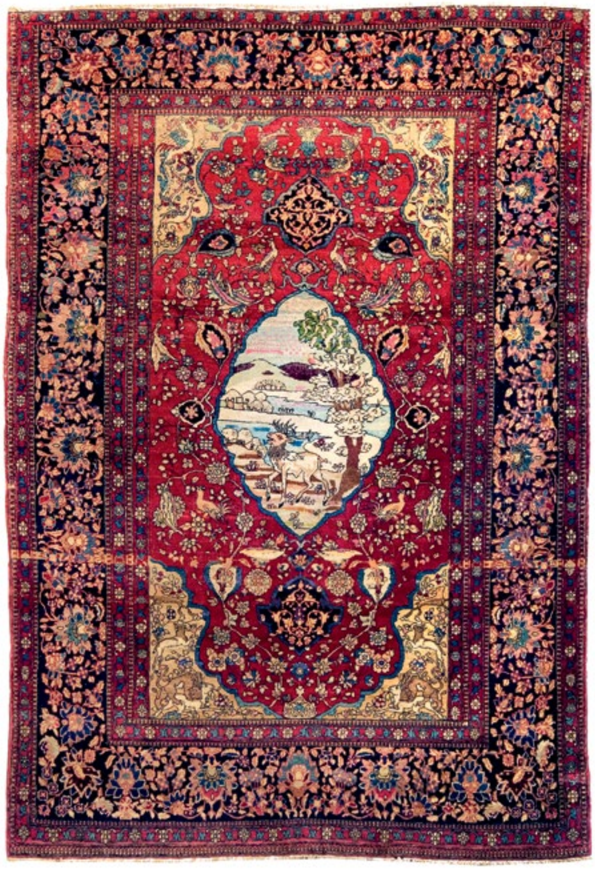
Bibl. Вујаклија 1979: 139.
Cf. Kybalová 1976: fig. 19, 30 a, b.

193. RUG

Persia (Tehran), 19th century
Cotton warp, cotton weft, wool fleece, knotted, Senneh knot.
The base of the central field is red; borders are dark blue, with bright ochre corner notches; central medallion with a landscape woven in shades of white, grey, blue and ochre; ornamentation done in shades of red, blue, ochre, with accents of green and yellow.
The fleece is rather abraded, minor repairs in places.
217 x 145 cm
inv. no. ЗСУ-180

The ornamentation on this rug, with high Senneh knot density, relies on old-fashioned luxury rugs made in court workshops. The central field has an almond medallion in the middle, formed by horseshoe strips, and includes concave corner segments. The medallion contains a woven landscape with a deer under a leaved tree with highly elaborate background. The content of the medallion, artistically done in European style, stands out from the rest of the content and interferes with an otherwise very successful whole. Symmetrically in length are birds, phoenixes, hares and gazelles attacked by lions, all placed in imaginatively bent volutes in the central field and framed by a border with palmettes and elaborate floral vine. The colours are reduced, in shades of blue, brown, red and ochre, and the weaving itself is of tremendous craftsmanship. It is certainly belongs to the second half of the 19th century and was crafted in one of the manufactories in Tehran or Tabriz (Biedrzynski 1974: 258, 274; Kybalová 1976: fig. 28 a, b, 36 a, b; Aschenbrenner 1988: 59, 62, 63, brings typical examples of floral borders and figural representations, London-Praha 1975: 94, fig. 97, 100, provides examples of more recent craftsmanship), where quality rugs are woven, sometimes with very luxurious workmanship, based on old technology and patterns (Biedrzynski 1974: 210; Gantzhorn 1998: 391-398).

Bibl. Вујаклија 1979: 139-140.
Cf. Biedrzynski 1974: 210, 258, 274; London-Praha 1975: 94, fig. 97, 100; Kybalová 1976: fig. 28 a, b, 36 a, b; Aschenbrenner 1988: 59, 62, 63; Gantzhorn 1998: 391-398.



Cat. 193

194. RUG

Persia (?), late 19th or early 20th century
Cotton warp, cotton weft, wool fleece, knotted, Senneh knot.
The base of the central field is dark blue, the border is red, the central medallion is red, and the corner medallions are blue; ornamentation done in shades of white, yellow, red, ochre, with accents of green.
195 x 143 cm
inv.no. ЗСУ-178

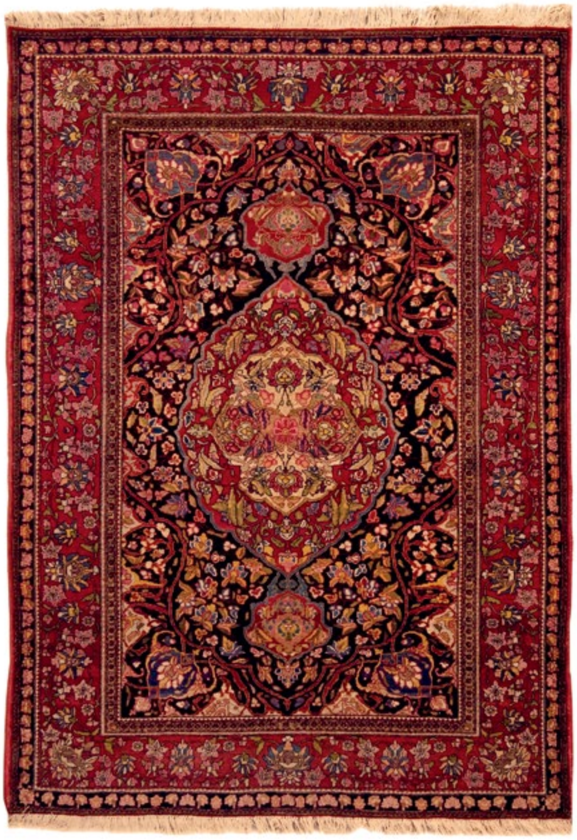
A rug of a more recent manufacturing date with high density Senneh knot. The ornamentation of the central field with a large almond medallion is made exclusively from floral arabesques, flowers and palmettes. By compiling numerous patterns, the template draftsman made a dense turmoil of lines and floral forms, while the border ornamentation, with palmettes and blossoming branches, was transferred from an older Persian specimen. Possibly made in of one of the many Turkish export weaving mills.

Bibl. Вујаклија 1979: 140.

195. PRAYER RUG

Persia or India, late 19th century
Cotton warp, cotton weft, wool fleece, knotted, Senneh knot.
The mihrab base is dark blue; borders are bright blue, mihrab top is dark red; ornamentation is done in white, shades of red, blue, ochre, with accents of bright green and pink.
The fleece has been abraded in some places, the ends of the base and some smaller portions have been renewed.
220 x 140 cm
inv. no. ЗСУ-179

Luxuriously decorated rug of refined elegance, with a representation of a paradise garden; weaved in excellent quality and with high Senneh knot density. Blue and red prevail, with accents of ochre, yellow and white on a deep blue base. A dense landscape with blossoming trees and birds is located in the horseshoe-shaped mihrab formed of palm branches. The mihrab top is decorated with affronted peacocks. The border, formed of blossoming branches, is widely stretched and includes depictions of birds.



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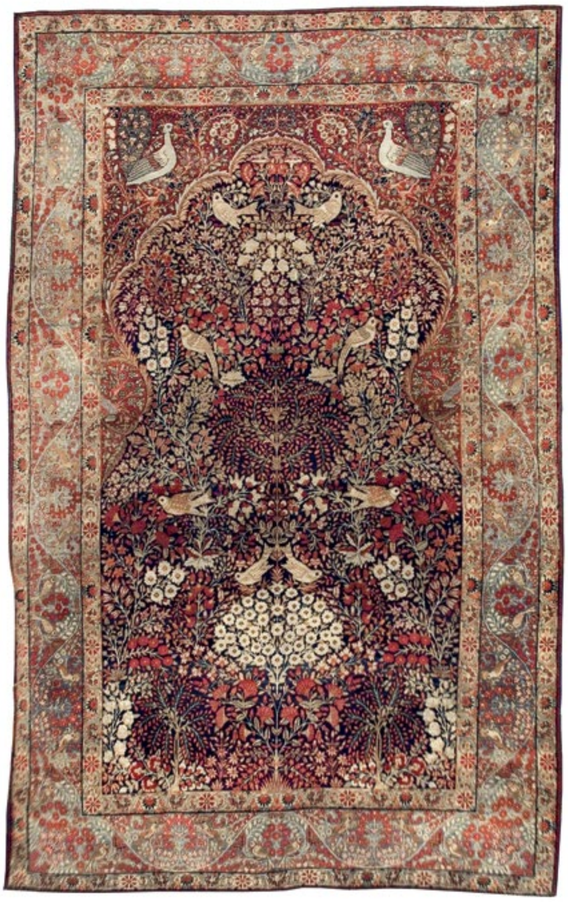

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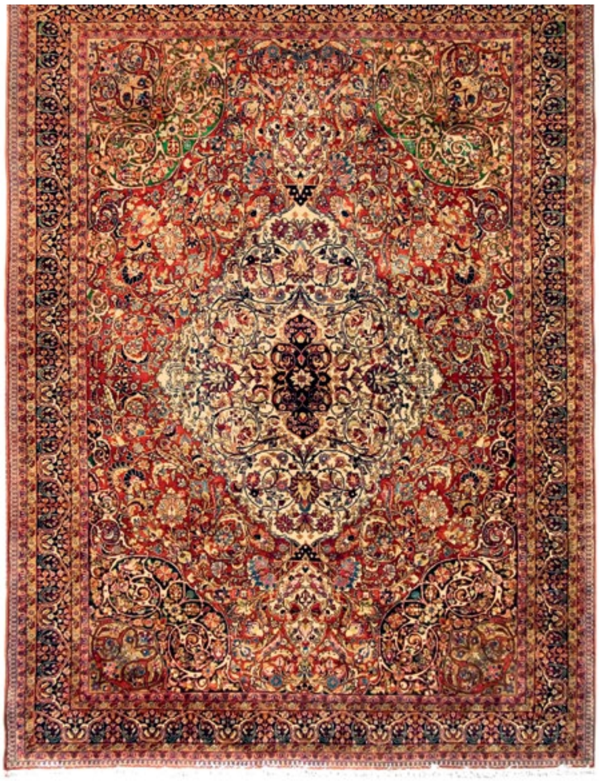
The presented content can be often found on old Persian rugs (e.g. Yazd rugs, Aschenbrenner 1988: 208-209; and Kirman types, ibid.: 232-33, with quite naturalistically woven flora and fauna), but even more on Indian rugs from the Mughal period (Biedrzynski 1974: 113,plate with p. 32, 33, 97, fig. on p. 215; Aladár 1977: fig. 93, 95, 96, 98). A certain naturalism of flora and fauna, colourism which is more open and richer than the one that would be to Persian taste, could point to the Indian origin, which in the 19th and early 20th century largely produced and exported its rugs to the western market. Less appreciated than the Persians, whose technical mastery has not yet been reached, Indian rugs have a certain novelty of content and colourism. The item from the Collection is of high-quality craftsmanship, with decoration that does not lack imagination and certain artistic value.

Bibl. Вујаклија 1979: 140-41.
Cf. Biedrzynski 1974: 113, plate with p. 32, 33, 97, fig. on p. 215; Aladár 1977: fig. 93, 95, 96, 98; Aschenbrenner 1988: 208-209, 232-233.



Cat. 196

196. RUG

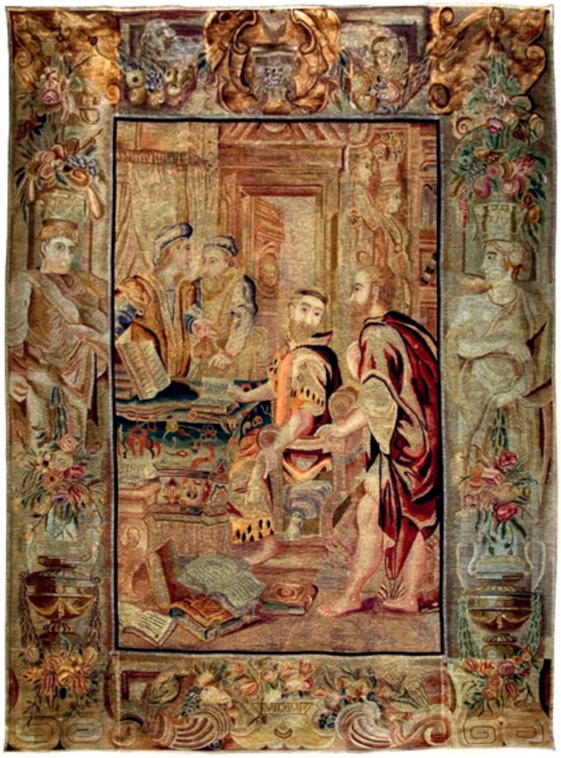
More recent oriental work based on Persian templates, early 20th century
Cotton warp, cotton weft, wool fleece, knotted, Senneh knot.
The base of the central field is intensely red, borders are dark blue, central medallions are white, and corner notches are green; ornamentation is done in shades of blue, red, ochre, with accents of green and yellow.
Attached to the back is a band with a stamped inscription *(OUNDJIAN / 1773)*. Some smaller portions have been renewed.
350 x 225 cm
inv. no. ЗСУ-174

The rug is an example of an oriental export for the western market whose dimensions were adapted to a European interior, and the weaving technique was adapted to customers who appreciated a “heavy Persian”. It has a rather long cut fleece, with Senneh knots, on a thick cotton warp and weft, which gives the rug an unnecessary weight. Unsteady aniline colours achieve a mismatched harmony of red, green and blue with yellowish-white, while an extremely dense ornamentation of floral origin, with fork-shaped arabesques, palmettes and flowers, is arranged around a bright base medallion in the middle (Aschenbrenner 1988: 76, cites these types as newer Tehran works based on Isfahan templates; London - Prague: 1975 fig. 99, states a similar type as Isfahan). The multi-levelled border basically imitates very old Isfahan models from the 16th and 17th centuries, but it is far from the elegance of the proto-types. The general impression is quite tiring melange. The work most likely belongs to the manufactories in a wide region of the Middle East.

Bibl. Вујаклија 1979: 140.
Cf. London – Prague 1975: fig. 99; Aschenbrenner 1988: 76.

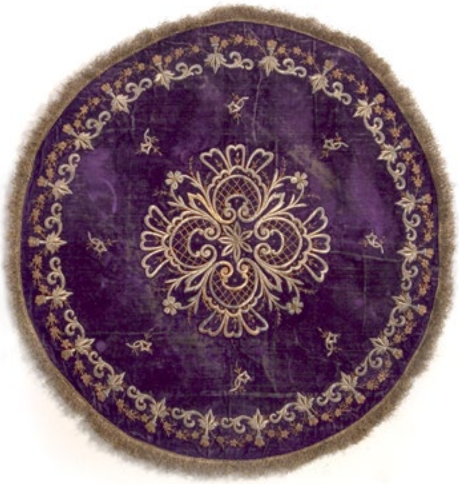
197. APOTHEOSIS EMBROIDERY

Vojvodina or Romania, 1884-1914.
Embroidered with wool, silk, cotton and sterling silver thread, made in the petit point technique on a hemp template.
Signed on the left and bottom right: *FLORA* [.....] *1884 - 1914.*
Conservation and partial cleaning were done by Vera Galović in 1970.
392 x 283 cm
inv. no. ЗСУ-185



Cat. 197

The size of the embroidery is huge (over 10m^2). The embroiderer, or the draftsperson, copied a Brussels tapestry from the first half of the 17th century, with amateur mistakes in conveying drawings and ornamental details. Some portions (mostly incarnations) were made with cotton, using finer stitches; cartouches in border are done with silk and sterling silver thread, and other surfaces with wool. The aniline dyes have faded quite a bit. Judging by the name of the embroiderer, Flora, the embroidery could be the work of a Romanian woman from Vojvodina or the Romanian part of Banat.



Cat. 198

198. GOLDWORK TABLE COVER

Vojvodina, mid-19th century
The embroidery with silver-plated and gilded metal thread on a plush base, trimmed with sterling silver lace.
Plush base partially abraded at the folds.
D: 78 cm
inv. no. ЗСУ-328

An ordinary piece of decorative textile in a mid-19th century urban house. The embroidery made in a professional workshop was executed cleanly, with stylized floral volutes and a cruciform medallion, in the style of the Rococo Revival (Stojanović 1969: 105-119).

Cf. Stojanović 1969: 105-119.

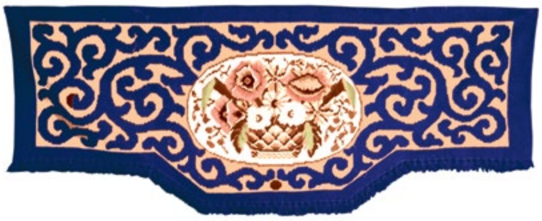
199. DOWRY SET

Vojvodina, 1932-1934.
The whole set is made by plain technique with wool on a woollen warp and decorated with medallions with flower baskets on a white base. Other surfaces are decorated with large blue volutes on a blue or ochre base. Rows of tassels are sewn along the edges.
Includes:
- a tablecloth: 300 x 300 cm; inv. no. ЗСУ 433
- two drapes: 170 x 72 cm; inv. no. ЗСУ 434-435
- four curtains: 350 x 62 cm; inv. no. ЗСУ 436-439
- one counterpane: 410 x 290 cm; inv. no. ЗСУ 440

Weaved on the counterpane edge: *MILICA ILIĆ.*

The work of the collector's sister, Milica Ilić. The whole set was donated by Ilić's second sister Ljubica, as a family memorabilia. The set was being woven in Žabalj from 1932 to 1934. An outstanding work with rustic ornaments in the style of Rococo Revival and decorations typical of Bačka plain rugs of the first half of the 20th century (Малуцков 2003: cat. 127, 142, 173; Идвореан Стефановић 2003: 69-71).

Cf. Идвореан Стефановић 2003: 69-71; Малуцков 2003: cat. 127, 142, 173.



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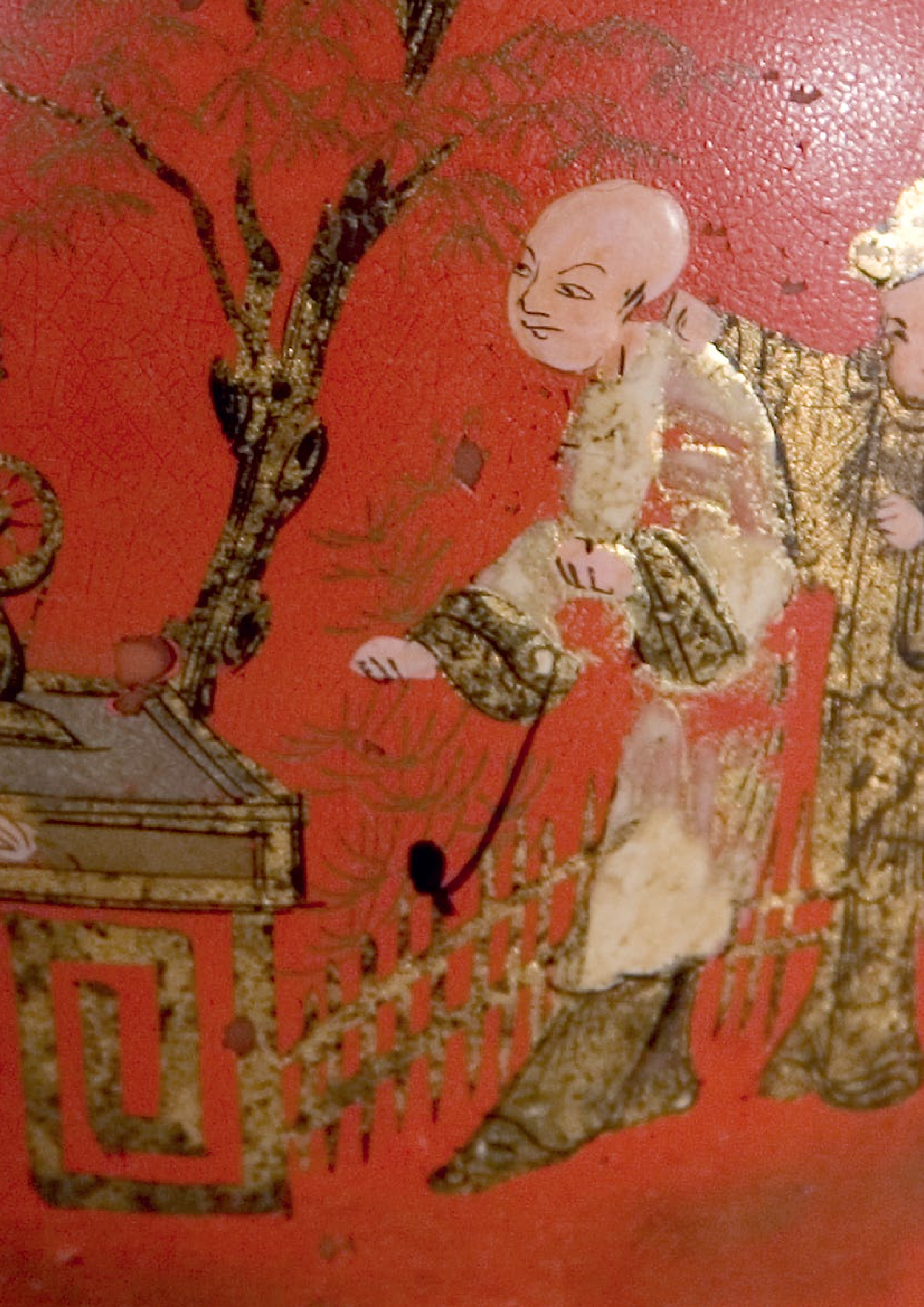

OBJECTS FROM FAR EAST

Collections, like Ilić's, can normally include oriental and Far East objects but more as a curiosity and a picturesque detail. In this area, where these items were mostly procured, there was a surprisingly large number of works of applied art from Far East, that in some cases were rather appealing.[9] In the interwar period, a significant art (antique) market was in Subotica, where Ilić was a frequent buyer.[10]

This small but very diverse depository in the Collection consist of miniatures, Japanese watercolours, porcelain, enamelled bronze, ivory, figurines and furniture, created over a period of three centuries. In addition to technological, stylistic, iconographic and functional features of these objects, their analysis and authentication is usually complicated by the fact that they may be just a faithful copy of an older specimen intended for export or to be sold as an expensive souvenir. Far Eastern craftsmen have been exporting to the European market since the 17th century, but only in the 19th century it grew into a large-scale industry whose products can still be found in the European and American urban interiors in form of exotic and decorative objects made of cheap materials.

200. MINIATURE WITH A WRITING

Persia, 17th century – India, 19th century

Gouache on paper, gilded.

A sheet with a calligraphically written Persian text on a gilded background, framed with a floral vine and grapes, is glued to the chipboard. Around the text there is a painted miniature as a margin illustration – a landscape with architecture and numerous figures.

Partial cleaning and conservation were done by Vera Galović in 1971.

33.4 x 20.8 cm

inv. no. ЗСУ-169

Although it does not belong to the region of Far East, but to the Persian-Indian region, this item is placed in this group for a practical reason, because it is the only one in Ilić's collection from the mentioned area. The framed text in Persian, probably of significant religious or poetic content, is dated to 1061 (1640). During the conservation, it was discovered that the gluing of the sheets with the miniature was done in several layers with newsprint from 1905 in Tehran. Skilfully painted characters are dressed in clothes found in Indian miniatures from 17th to 18th century Mughal period (based on the method of tying turbans and barefoot characters). The details on the summary and schematically painted architecture and landscape differ from the chisel-shaped figures. The layout of landscape, with details of architecture that lean towards perspective, points to the 19th century when Mughal art, with obvious influences from Europe, made its comeback to India and Persia.

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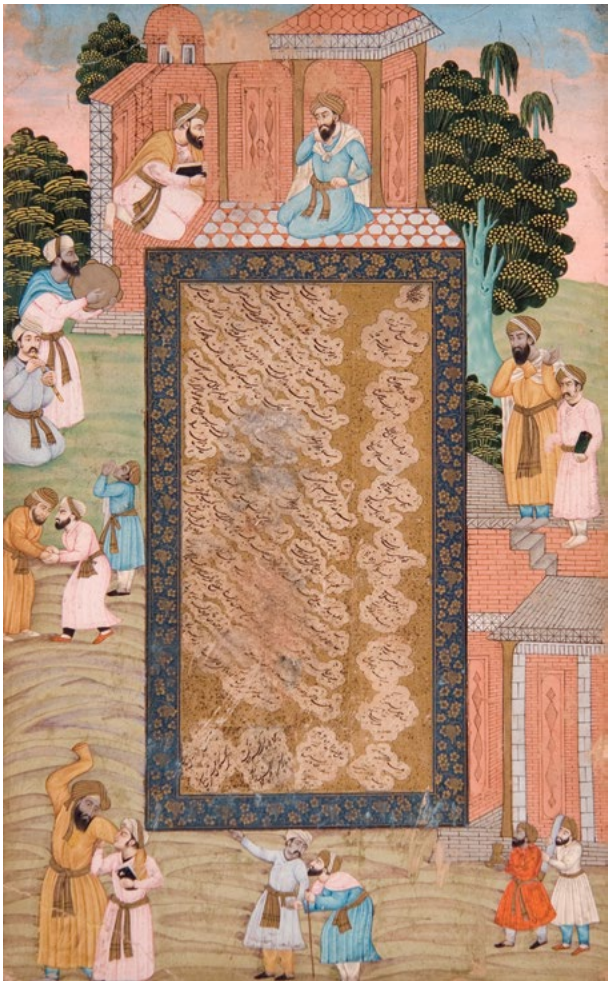
[9] The exhibition "Applied Art from the Far East in Novi Sad Collections", held in April 1970, almost exclusively exhibited material from private Novi Sad collections. Objects from the former family collections Popov and Latinčić were especially attractive and valuable. At the beginning of the 20th century, a significant number of priceless items was brought to Novi Sad by Captain Eugen Malinarić (1868-1930) who worked as a diplomat in Beijing (Нови Сад 1999: 270). According to spoken account by Olga Popov, all Far Eastern items from their collection were procured from E. Malinarić.

[10] In the 20th century, Subotica, as a border town, was a significant market and a place where large collections were created, such as those of Jovan Milekić and Joca Vujić. After the Second World War, during the construction works on a building in Subotica, a hiding place was found in the wall with 18 very extremely valuable and partly signed ivory sculptures of Chinese and Japanese origin, hidden during the war (City Museum, Subotica; inv. no. U -297, 301-313, 316, 317, 319, 320). The existence of such a specialized collection indicates a longer tradition of collecting in this region.



Cat. 200

201. PORTRAIT OF COURTIER

Japan, 18th-19th century (?)
Watercolour on paper.
The portrait person is sitting with folded legs with a fan in his hands. Dressed in a green costume from the Heian era with red, goldwork brocade.
15.5 x 16.8 cm
inv. no. ЗСУ-152

202. PORTRAIT OF COURTIER

Japan, 18th-19th century
Watercolour on paper.
Fitted and signed in the same workshop as the previous portrait (cat. 201).
The portrayed man is sitting dressed in a costume from the Heian era (794-1185). The upper part of the costume is made of black brocade with white train and trousers. The drawing is precisely executed, without much nuance. At the bottom right, a rectangular red stamp with a few letters, possibly the painter's or the owner's signature, framed in a cardboard passe-partout bordered with a silk ribbon. On the top right, there is an inscription in Japanese – probably the title of the person portrayed.
15.5 x 16.8 cm
inv. no. ЗСУ-151

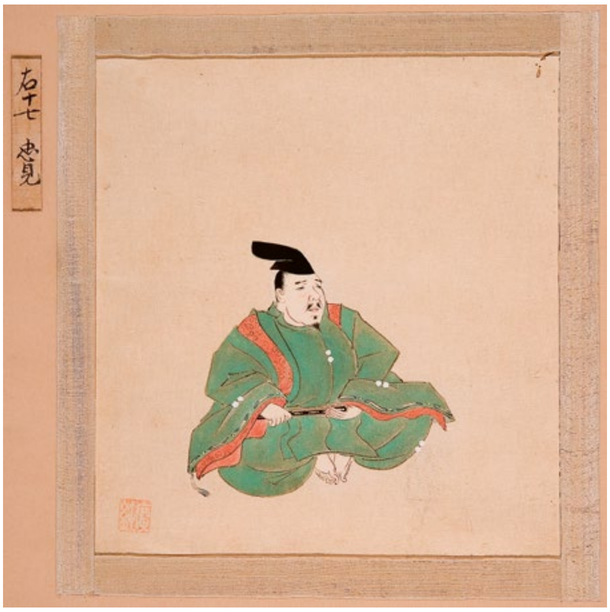
Ilić procured these portraits in Subotica from the heir of the Szeged collector and antiques dealer Bernat Singer. In the preserved part of his collection there is a similar work (of the same dimensions, fitting and signature, photo inv. no. ЗСУ-135) with a representation of a court lady. The painter who painted the series of portraits with courtiers and court ladies, as an illustration of a text or an album, by copying templates from the Late Heian era, possibly belongs to the Kano family, from the late 18th or early 19th century, who applied traditional themes and techniques (Thieme – Becker 1907-1950: XIX: 526-534). In the catalogue „A Hoop Ferenc...“ (Budapest 1969: 42) a portrait of Sugavar Michizane was reproduced by Kano Seisen (1795-1846). Based on the technique, size and theme, his works are very similar to these portraits.

Cf. Budapest 1969: 42; Thieme – Becker 1907-1950: XIX: 526-534.

203. BALL-SHAPED VASE

China – Western Europe, 18th century
White glaze porcelain, lacquered, gilded.
A vase with a narrowed ring neck, which now lacks a lid. A red lacquer base was applied over the brown engobe covered with genre scenes painted in red, gold and multi-coloured lacquer.
No labels.
h: 15 cm
inv. no. ЗСУ-162

The quality of the material, the bottom processing and the slightly bluish tone of the glaze on the vase are typical for17th-18th century Chinese porcelain. The base, painted with intense red lacquer, imitates the Ming era porcelain, the so-called sang de boeuf (Danckert 1967: 56, 343), and the genre scenes, with accompanying inscriptions, are popular European chinoiserie (Weiss 1972: 102-04; Scarborough 1979: 180-82). Varnishing on unpainted Chinese porcelain,



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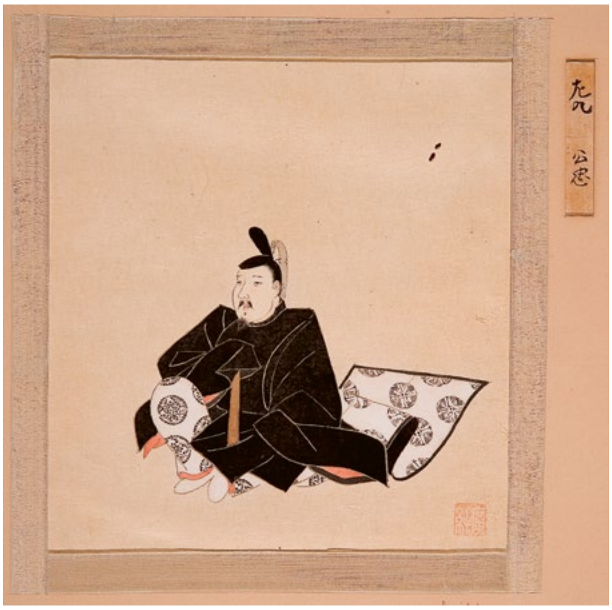
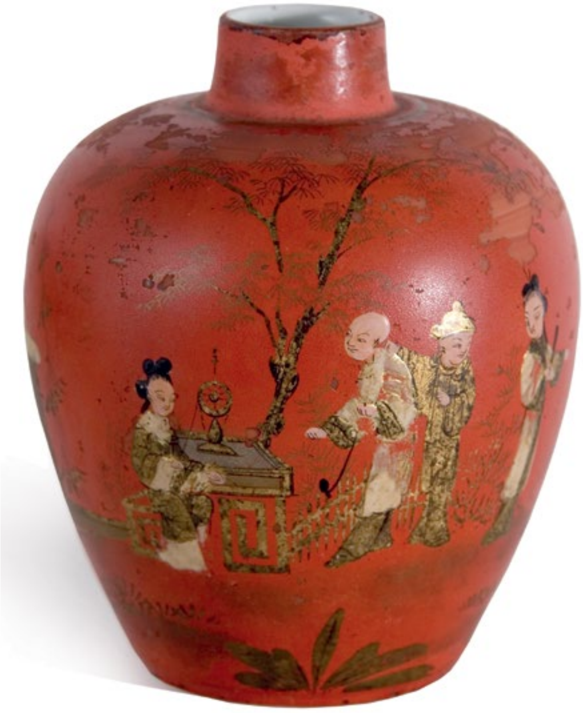


Cat. 202

which was being widely imported until the end of the 18th century, was quite frequent and common in European manufactories (Meissen, Berlin or Höchst).



Cat. 203

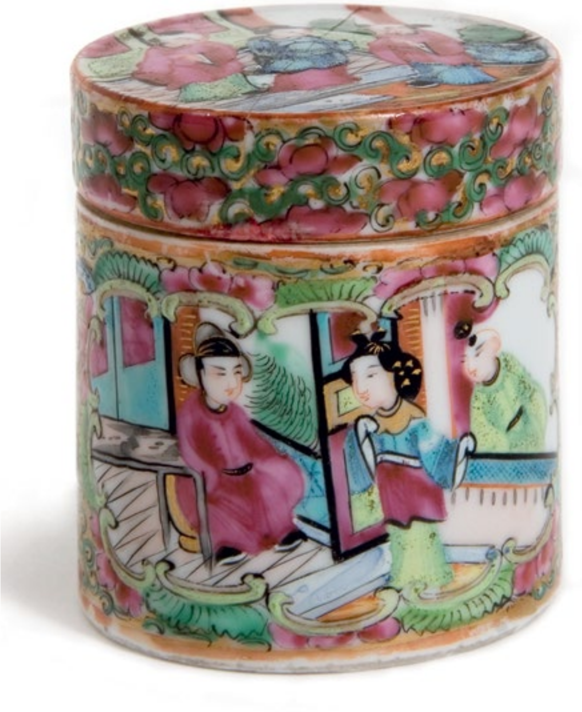
Cf. Danckert 1967: 56, 343; Weiss 1972: 102-04; Scarborough 1979: 180-82.

204. PYXIS

China, 18th-19th century
White glaze porcelain, multi-coloured decorated, gilded.
A cylindrical bowl with a lid and painted genre scenes in gilded cartouches.
No labels.
h: 7.2 cm
inv. no. ЗСУ-158

According to the colour shades and the content of the scenes, the pyxis can be classified in Famille rosa porcelain (for decoration type of Chinese porcelain: Weiss 1972: 28; Scarborough 1979: 288-289). The influence and imitation of European Rococo is obvious on cartouches. The works from the 18th century featured fine porcelain mass, precise drawing and rich shades of delicate colours, which this copy only possesses in some measure, so it is quite possible this was the result of mass production from the 19th century intended for export.

Cf. Weiss 1972: 28; Scarborough 1979: 288-289.



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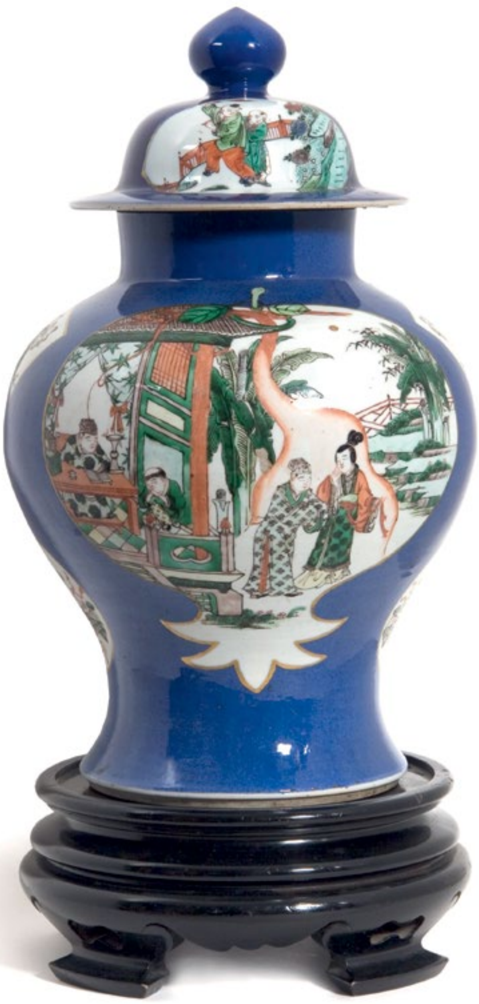


Cat. 205

205. VASE WITH LID

China, 19th century
White glaze porcelain, multi-coloured, decorated below and over the glaze, gilded.
The belly-shaped vase stands on a profiled wooden pedestal. Wide rim lid has a conical handle. Blue background painted below the glaze; other colours subsequently partly glazed; gilding discreetly applied.
No labels.
h: 45 cm
inv. no. ЗСУ-159

Porcelain mass of rather rough structure with bluish glaze. The painted genre scenes and bouquets of flowers, placed in the apple-shaped cartouches of balanced and finite colours, point to the 18th century decorations, typical of famille verte, but the paint and glaze applying technique is typical of the 19th century. The content of the scenes, which represents an unimaginative repetition without any specific meaning, is just a compilation of older templates. The shape of the vase imitates similar works from the Ming period, but it is undoubtedly the 19th century work intended for export.

206. VASE WITH BATTLE SCENE

China, 19th century
Glazed stoneware, multi-coloured and decorated over the glaze.
A vase with a narrow neck and wide mouth. Instead of handles there are figurines of lions and dragons. In the middle, a wide frieze with a war scene, painted over coarsely craquelured yellowish enamel.
On the bottom, a stamped rectangle with four scratched characters.
h: 14.5 cm
inv. no. ЗСУ-161

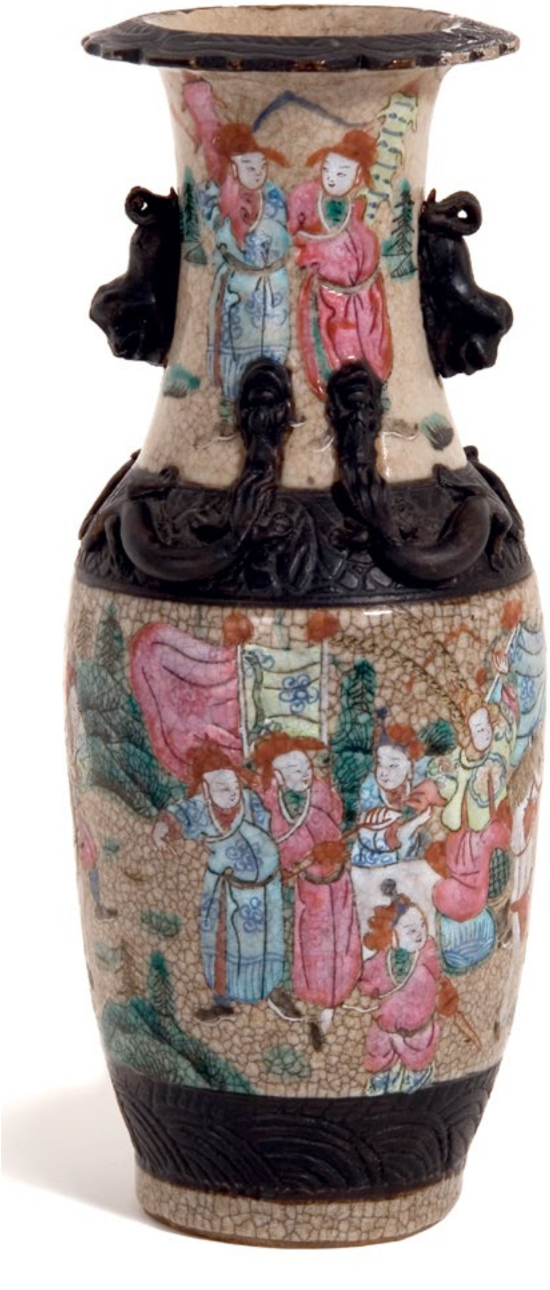
Based on form and technology, the ceramic mass of the vase, with artificially induced craquelure, copies the old Celadon porcelain. The multi-coloured fusion of famille verte and rosa decoration, with its richness of shades, certainly dates to the second half of the 19th century. A product was intended for export with a deliberately emphasized rough technique and archaic forms.

207. SMALL VASE

Japan, early 20th century
Glazed porcelain, multi-coloured, gilded.
A small vase with a narrow neck and wide mouth, with two flower cups instead of handles. The craquelured base is decorated with chrysanthemum bush and butterflies. On the bottom are two Japanese characters – possibly a manufacturer's mark.
h: 12 cm
inv. no. ЗСУ-160

An example of export porcelain, mass-produced for the European and American markets. It compiles the forms and decoration of the old Japanese Arita ware witha quite restrain (Scarborough 1979: 33-34).

Cf. Scarborough 1979: 33-34.



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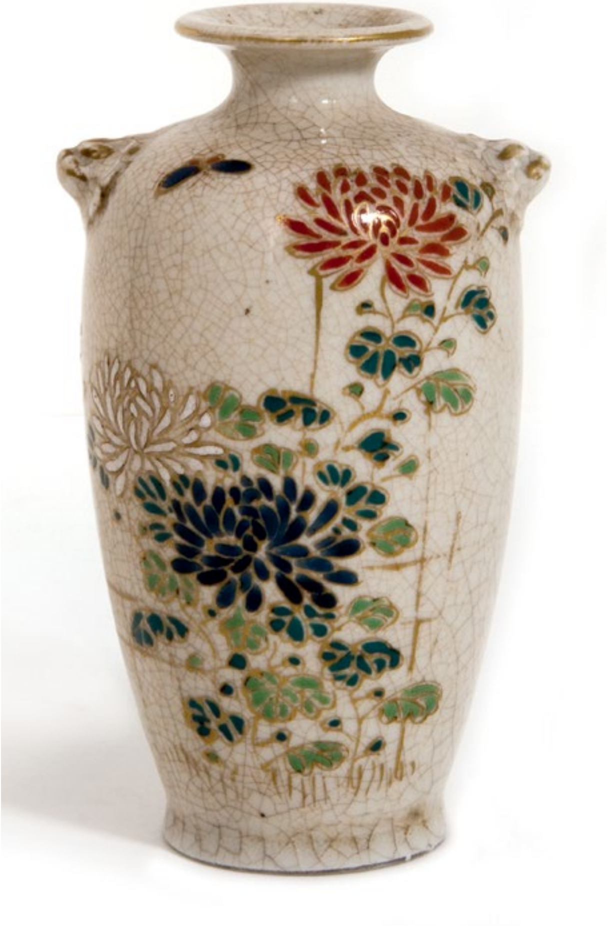


Cat. 207

208. INCENSE BURNER

China, 16th-17th century or a later copy
Cast bronze, multi-coloured enamelled paste, decoration made in techniques of concave fields and cellular enamel.
A four-legged vessel in the shape of a lion-keeper (Qilin) whose head is also a lid. The entire surface is decorated with enamelled ornaments whose drawings imitate reliefs from archaic ceremonial vessels.
On the bottom is a square stamp with four characters.
h: 51 cm
inv. no. ЗСУ-163

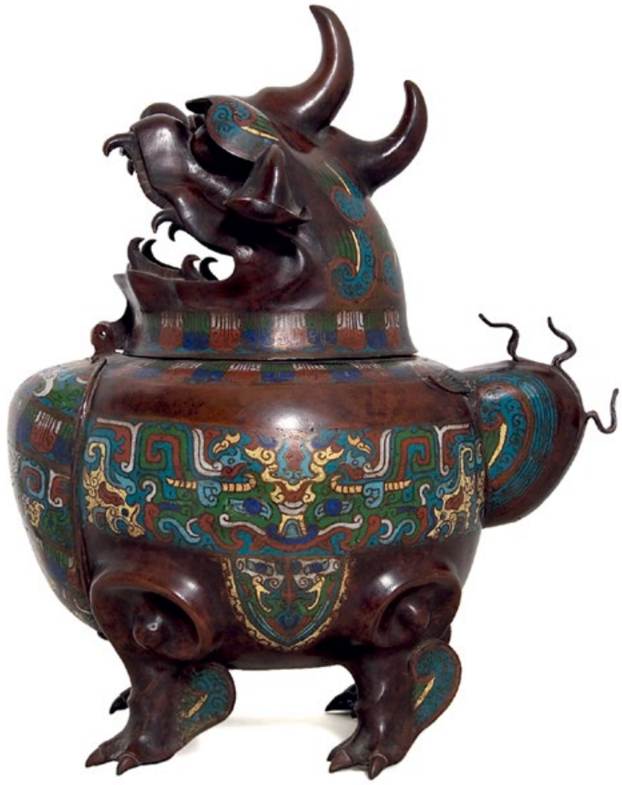
The vessel, cast from a bronze alloy with a higher percentage of copper, is decorated with a combined technique of engraved and cellular enamel (émail champlevé and email cloisonne) in several colours (Scarborough 1979: 275). The enamelling technique (émail champlevé), introduced during the Ming dynasty, had been developed until the 16th century, and in the 18th, but especially in the 19th century, it reached utter perfection. The enamelled paste on the copy from the Collection does not possess such quality, and according to the decorations and the method of their application, it could be a work belonging to the 16th century and later. As a ceremonial object, not made for export, it repeats the traditional forms and ornamentation, which is a common manner in Chinese applied art until the end of the empire. An inscription with archaic symbols does not determine the time, but rather its purpose. It is a determinant of quality: “Precious item”.

Cf. Scarborough 1979: 275.

209. VESSEL WITH BUDDHIST EMBLEMS

China, 16th-17th century or a later copy
Bronze decorated with multi-coloured cellular enamel.
A belly-shaped, slightly hexagonal vessel with a wide round neck stands on a shallow annular foot. Black enamel on the inside and stylized objects and emblems in the cellular enamel technique on the outside.
On the bottom are two large characters (Ta ming) – the Great Ming.
h: 14 cm
inv. no. ЗСУ-165

The decoration of the vessel suggests a possible ceremonial purpose. Numerous Buddhist emblems and insignia – dharma chakra, parasol, canopy, phoenix – are scattered on a blue base with stylized



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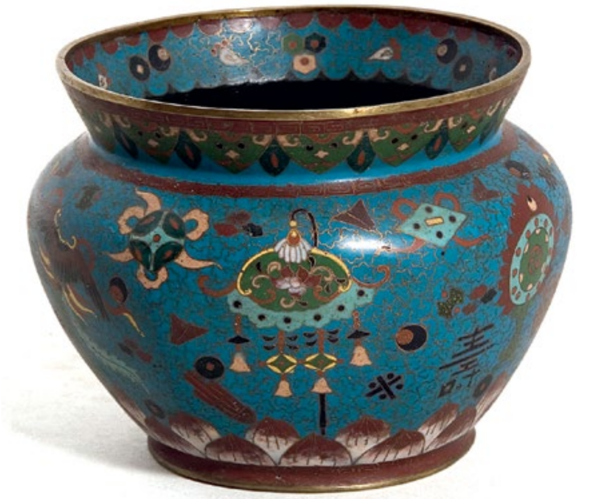


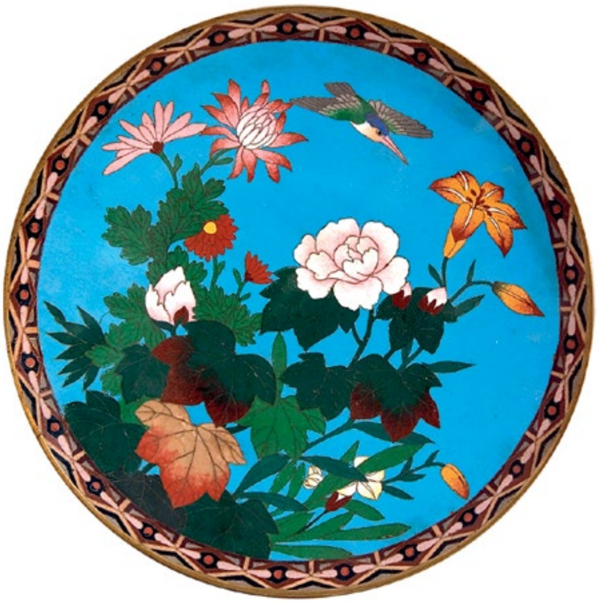
Cat. 209

clouds. All the content is set on the lotus flower that surrounds the lower edge and its iconography openly suggests the Buddhist doctrine. If we keep in mind that the display of religious symbols was forbidden in 1677 (Danckert 1967: 338) and the rather rough cellular enamel of impure paste, it is quite possible that the vessel is from 16th-17th century (Budapest 1969: fig. 27, shows a similar vase dated to the late 15th century). The thinner bronze core (unlike the more massive cast ones from the Ming era) and the improper signature (the name of the emperor and the workshop mark are missing), which only indicates the time of the specimen, can also classify the vessel in later works (18th-19th century) with intentionally repeated iconography.

Cf. Danckert 1967: 338; Budapest 1969: fig. 27.

210. BOWL

Japan, ca. 1900
Bronze alloy decorated with multi-coloured cellular enamel.
A round shallow bowl stands on an annular foot. Underneath, it is decorated with simple rows of volutes on a blue base and on the front with a large floral bouquet and a kingfisher flying above it. All decoration is made in the technique of cellular enamel with fine tinting of colours inside a precisely placed drawing of metal threads.
D: 30.2 cm
inv. no. ЗСУ-164



Cat. 210

The impeccable quality of the enamelled paste, the richness of shades and the refinement of the wire-drawing are the features that have been most common since the first half of the 19th century. At the end of the 19th century, a large-scale production rose in Japan, where this item was made as a luxury export item. The content and theme of the decoration, as well as its artistic performance, are typical of Japanese decoration (London 1987: 654, fig. 10, reproduces a very similar plate from ca. 1900, most probably made in one of the Kyoto workshops).

Cf. London 1987: 654, fig. 10.

211. BRUSH HOLDER

China, ca. 1900
Ivory – carved, perforated.
A wiry perforated cylinder has an annular coiled base. The entire surface covered with the carved genre scene in landscape. Base ring decorated with floral wreath.
h: 12 cm
inv. no. ЗСУ-167

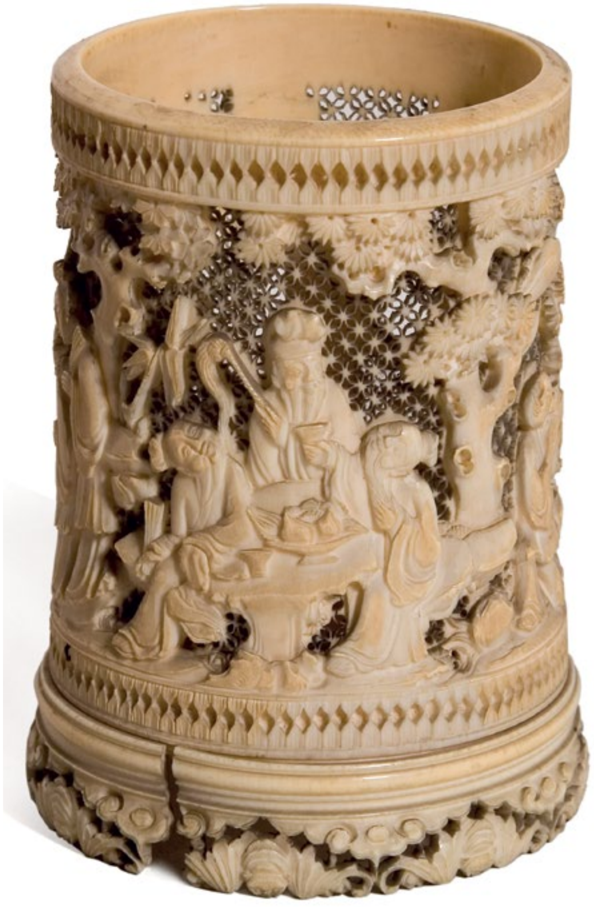
It is possible that the vessel served as a frame for a smaller vase or a brush holder and the like. Extremely fine and precise craftsmanship, compiles decorations and contents from 17th-18th century into an Eclectic whole. A typical luxury product for export to the European and American markets (London 1987: 701, fig. 12; vase with almost identical form and manufacturing technique).

Cf. London 1987: 701, fig. 12.

212. CASE

China, ca. 1900
Ivory – carved.
Rectangular in shape, composed of two pieces; the smaller piece also serves as a cover. The entire surface is carved in high relief with numerous figural genre scenes in landscape with architecture.
11.7 x 6.7 x 1.4 cm
inv. no. ЗСУ-166

The meticulously carved genre scenes without the beginning and the end do not have a specific meaning apart from attracting attention with their immaculate craftmanship perfection. The artwork is of the same type as the previous item.



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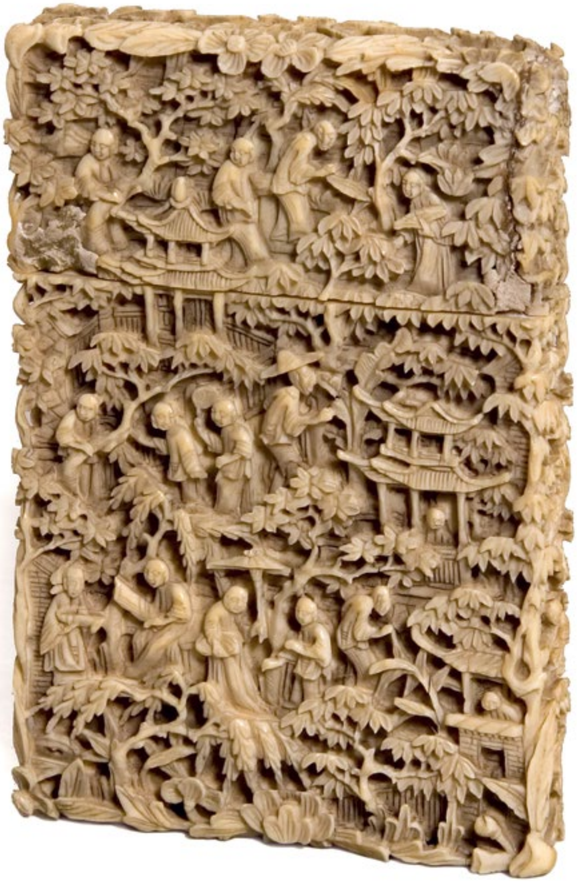


Cat. 212

213. DECORATIVE PANEL

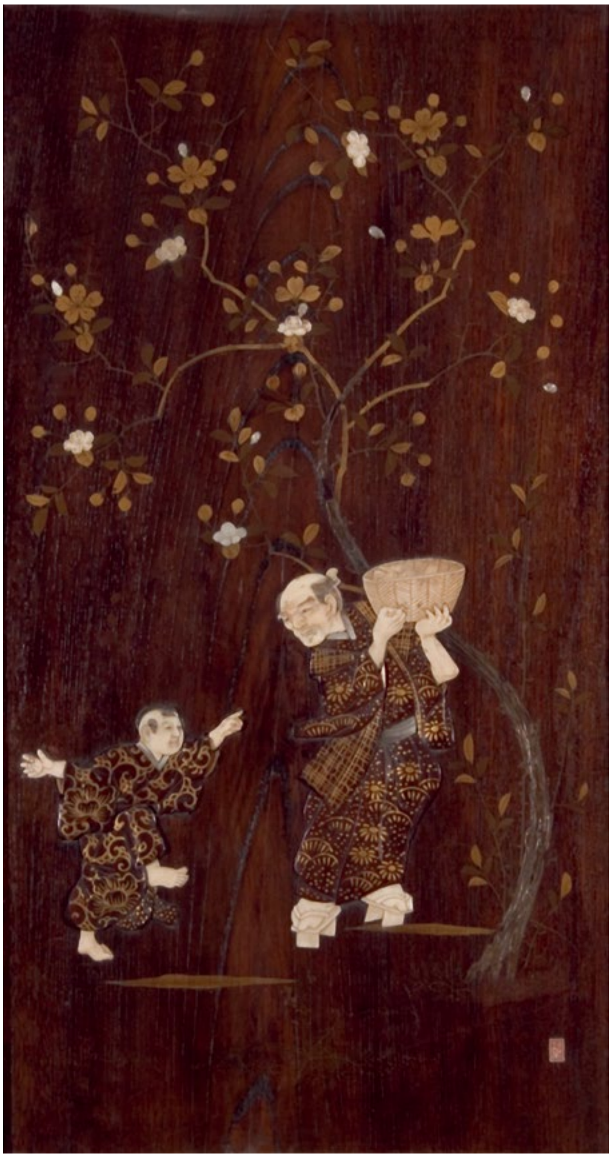
Japan, second half of the 19th century
Ivory and mother-of-pearl – carved, painted, encrusted in wooden base, golden varnish, hand-painted.
Encrusted costumed figures made of shallowly carved ivory and mother-of-pearl are on a dark brown varnished wooden panel are.
Two characters on the tile – possibly the artist's mark.
69.5 x 38.5 cm
inv. no. ЗСУ-77

In the depicted genre scene, under a blossoming tree, there is a man with a basket, followed by a boy. They are dressed in fashionable clothes and designs from the Late Tokugawa period (1573-1868). Outstanding craftsmanship by an expert craftsman from the Late Edo or Early Meiji period (after 1868) which fuses details from popular graphic print sheets with representations of everyday life.

214. DECORATIVE PANEL

Japan, late 19th century
Ivory and mother-of-pearl – carved, encrusted in black varnished wooden base.
The black varnished wooden base contains encrusted floral bush with birds in flight.
At the bottom left is a tile with a signature with two ambiguous characters.
71.2 x 40.5 cm
inv. no. ЗСУ-78

This item is the same type as the previous panel; properly but roughly cut; a luxurious souvenir made for export.



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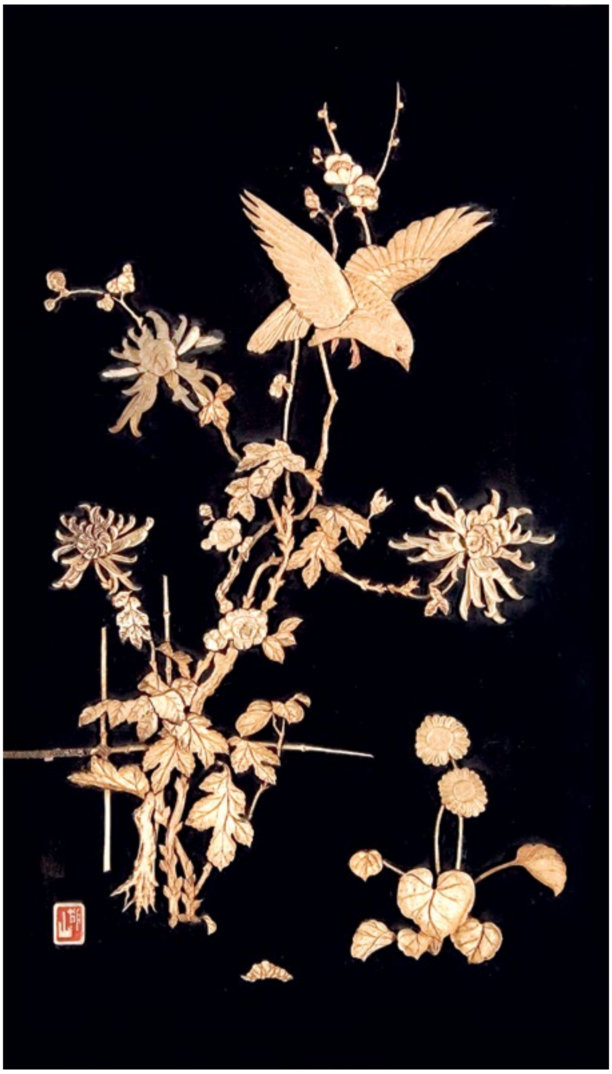
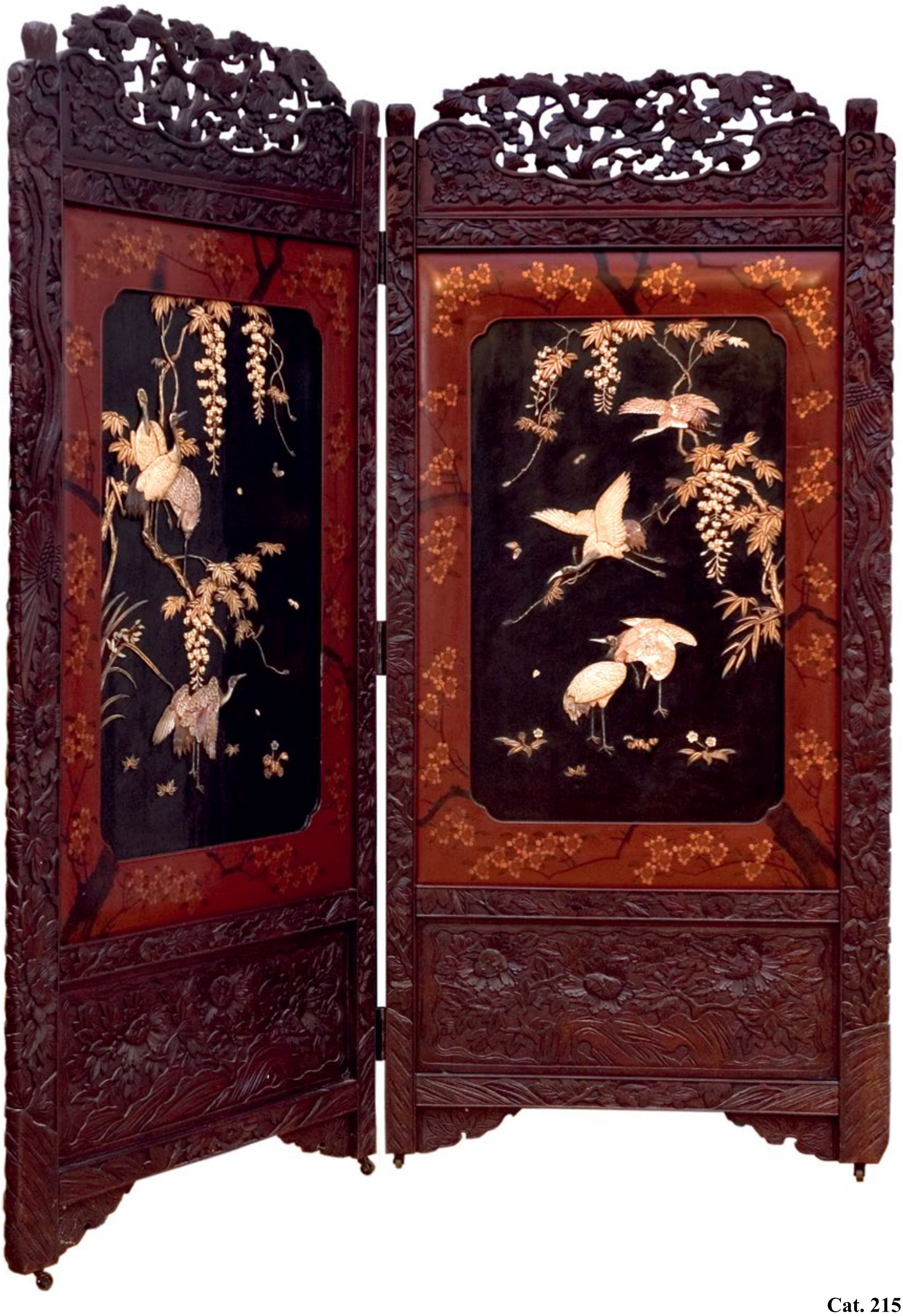


Cat. 214

215. TWO-PANEL FOLDING SCREEN

Japan, late 19th century
Wood – carved, varnished; ivory and mother-of-pearl – carved and encrusted in varnished wooden base.
Screen panels are mounted on wheels and joined with bifold hinges. The lower part of the wooden carved frames contains parapets with a landscape, and the upper part includes red-varnished screens with black fields with encrusted wisteria branches and flocks of cranes.
No labels.
one panel: 187 x 87 cm
inv. no. ЗСУ-367

As a traditional piece of furniture, Japanese screens are decorated primarily with painted decorations. In the Late Edo period, and under the influence of China, they were transformed into carved ensembles laden with plastic decorations, which can often be found in the late 19th and the early 20th century in European and American interiors. An almost identical, but smaller and more moderate screen was exhibited at the exhibition “Applied Art of the Far East from the Novi Sad Collections” (1970), found in the house of Miša Dimitrijević. The item from the Collection is a luxury copy intended for export.



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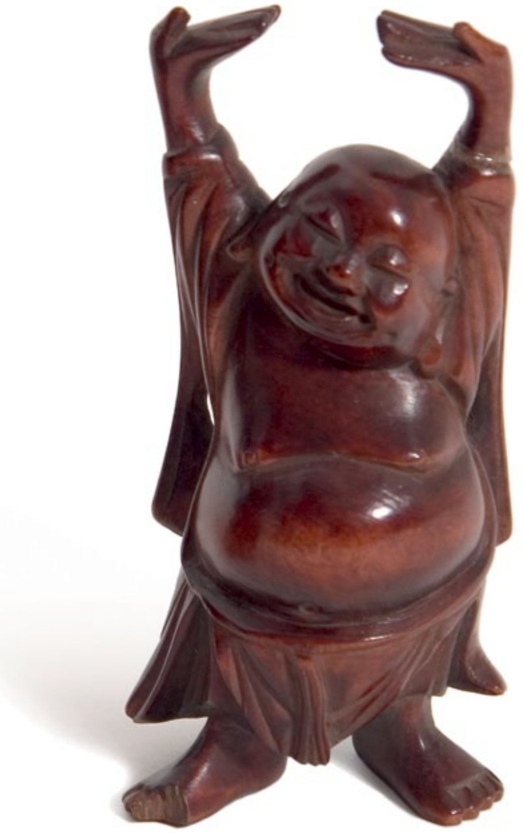

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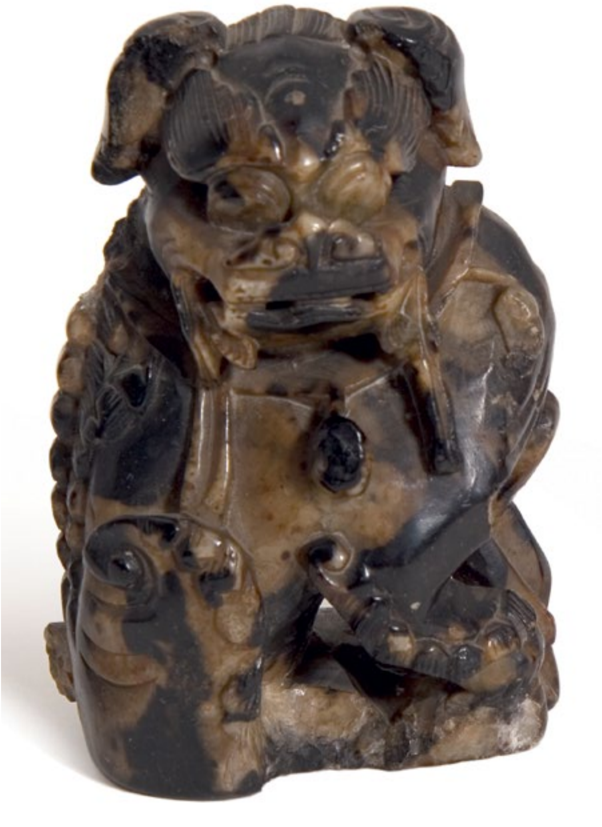

Cat. 217

216. FIGURINE

Far East, first half of the 20th century
Wood – carved, varnished
A small figure with raised hands, varnished in red and brown, processed quite briefly and without any details.
No labels.
h: 9.5 cm
inv. no. ЗСУ-156

A figurine was meant to be a souvenir, probably a representation of the Japanese god of wealth and pleasure, or a traveling Buddhist monk.

217. FIGURINE

Far East, first half of the 20th century
Synthetic jade – carved.
The opaque material imitates colour of a real jade of grey-greenish tone, roughly cut in the shape of a lion or a dog with abundant details.
No labels.
h: 10.7 cm
inv. no. ЗСУ-157

The figurine belongs to a popular type of mass-produced souvenirs (decorative figures, vases, ashtrays, paperweights) in Far Eastern workshops, made of sepiolite or alabaster, as a substitute for expensive jade. The most common material was synthetic stone, made of resin and waxes mixture with marble powder and coloured pigments.

SILVERWARE

A larger group of applied art objects in the Collection consists of silverware that Dr Ilić had collected mostly in Yugoslavia, but he could have procured several artistically and technically valuable items of Central European silverware in Vienna, Prague or Budapest, during the interwar period, where the offer of silverware from the former Austro-Hungarian collections was exceptional. The astonishing variety of materials and broken up sets speak in favour of that.11

The Foreign Art Collection contains 72 individual items, 28 of which belong to two-or-more-piece sets (a pair of saltshakers, four pairs of candlesticks, a pair of cups with saucers, a pair of small plates and three tea sets consisting of three, four and five pieces). The other 44 items are remains of once larger sets or individual decorative or functional pieces of tableware. Except for two items, all other pieces of silverware in the Collection have proper authentication hallmark. Some pieces do not have a manufacturer's mark or have a different time signature, which is noted in the catalogue. For easy reference, the material is divided into groups, according to the countries of origin. Most of the items were made in the area of the former Habsburg monarchy, and are mostly Viennese works (42), then German silverware (11), Portuguese-Far Eastern (5), Russian (4), Hungarian (3), English (3), French (2) and two items whose geographical origin cannot be determined.

Two pieces of French silverware (cat. 218-219) are the oldest and artistically most valuable. Regarding the English silverware, which is quite rare, the Collection has only one piece that can undoubtedly be deemed authentic (cat. 220) while two smaller items, with incomplete markings, point to the Anglo-Saxon area.

The largest and most diverse group of silverware originates from the former Habsburg monarchy, a region where Dr Ilić had obtained most of the items. Based on its style and marking, it can be classified into several groups. The group of six objects is by far the most artistically valuable, having rather interesting system of markings (cat. 223-227). Objects made in most famous workshops were primarily created by Jacob Weiss (cat. 228-230) and Josef Carl Klinkosch (cat. 234-237), who are both prominent representatives of Viennese goldsmithing, while the rest of the Austro-Hungarian silverware is mostly of standard fineness. Works by J. Weiss bear the features of Early Historicism and, with its decor (swans, roses, flower bouquets, restoration of Baroque and Rococo forms in terms of the floral elements and their stylization), perfectly fit into the ambience of the contemporary interior. In the 1820s, the abolition of 1806 fiscal laws caused a sharp increase in demand and supply after the private collections had previously become impoverished or completely gone. The financially prosperous bourgeoisie invested in silverware considering it a major asset and therefore inevitably imposed its taste in form and iconography of the items. The antiquing bucolic form of Classicism and heroic themes from the myths, illustrated on the objects of applied art from the Early Biedermeier, were replaced by a romantic and sentimental repertoire of emblems of fairly shallow content. The silverware took on an excessively lavish appearance while the quality of craftsmanship dropped significantly.

Another exceptional workshop, whose products can be found in the Collection, was founded in Vienna in 1798. Its owner, Josef Carl Klinkosch I, had moved from Prague (Thieme – Becker 1907-1950: XX, 523; Neuwirth 1976: I, 295-301), and his descendants ran the workshop until the first half of the 20th century by

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11 The silverware from the Collection has been published (Вујаклија 1974а: 7; Вујаклија 1974б: 3; Вујаклија 1975: 2; Вујаклија 1975а: 2; Вујаклија 1976а: 5; Вујаклија 1978: 273-288; Vujaklija 1979). In these articles, special attention is paid to the hallmarks system and identification of the silverware, citing the literature and valuable sources for western European 18th and 19th centuries goldsmithing. During the previous three decades, new authentications and dating have taken place according to the more recent literature, which sometimes deviate significantly from the data reported in the cited literature.

easily adapting to all customer requirements and to the oscillations of fashion trends. At the beginning of the second half of the 19th century, they introduced machine work which significantly reduced the price of their products, and by hiring leading European designers (among others, Aristid Barré and Gustave Deloye, famous French medallists, used to work and create templates for them), they assigned each product with the artistic value, fashion relevance and market conditions. In the second half of the 19th century, the workshop became a court supplier (a round punch stamp with an Austrian eagle), and under the original company name (J. S. KLINKOSCH) it started to receive large orders from the nobility, foreign courts and luxury hotels. Although modest in appearance, the free retail products were also significant since they contained all the best features of the workshop. For his own needs, Dr Ilić procured two tea sets and a couple of sumptuous candlesticks, the works of the Viennese workshop Klinkosch.

German silverware in the Collection is of a more recent production date, while Russian, which is quite common in this museum collection, private and church property, is represented by only four pieces, one of which is an extremely high-quality craft (cat. 254). Honourable mentions are one Portuguese-Far Eastern tea set (cat. 266) and an artwork by the Hungarian goldsmith L. Károly from the Biedermeier era (cat. 251). It is not possible to determine specific geographic origin of two items since there are no markings that could deliver more precise location and dating (cat. 267-268). However, they do belong in the wider Central European area.

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218. CARRIAGE-SHAPED SALTCELLAR

France, Paris, 1770s

Silver – wrought, chiselled, engraved, partially gilded.

Hallmarks are stamped on the pedestal, from below: Paris1768-1774 hallmark (letter A under the crown); annual letter for 1784 (letter R under the crown); a mark with a French lily under the crown (control mark?); import marking of Austria-Hungary for the 1901-1921 period (ligated letters AE with incorporated Mercury rod and letter S – customs office in Prague).

4.8 x 15 x 8.7 cm

inv. no. ЗСУ-229

219. CARRIAGE-SHAPED SALTCELLAR

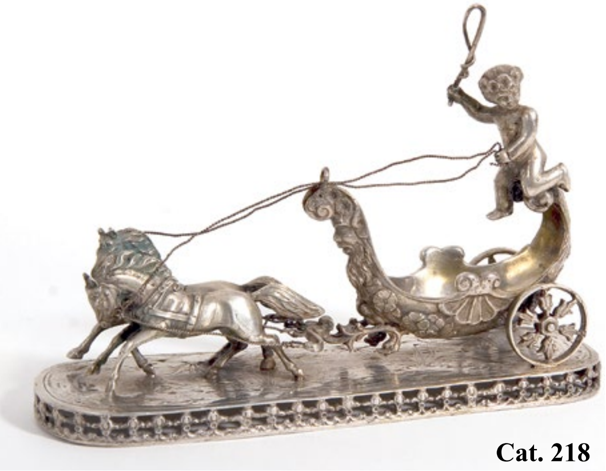
France, Paris, 1770s

Silver – wrought, chiselled, engraved, partially gilded.

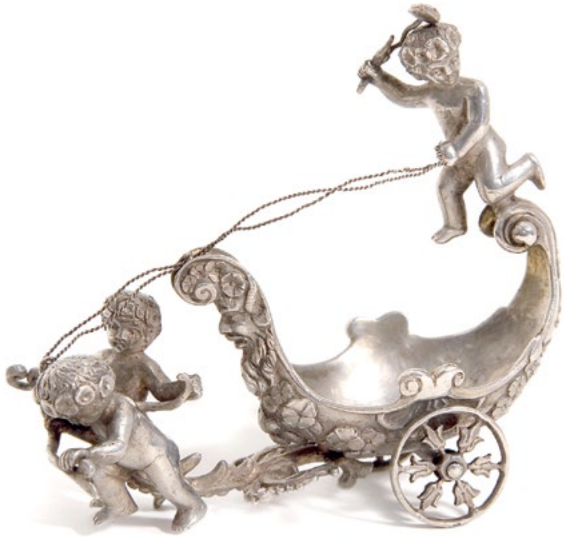
The hallmarks are stamped on the pedestal, from below: a round mark with ambiguous content; rectangular mark, almost completely abraded; import mark of Austria-Hungary (Prague) for the 1901-1921 period.

5 x 11 x 9 cm

inv. no. ЗСУ-230



Cat. 218



Cat. 219

Two carriage-shaped saltcellars have harnessed horses and putti. The carriages are driven by the putti and wheels are mounted on the saltcellars' containers. Both saltcellars were part of larger tableware made in a mixed style between Classicism and Rococo. The fine craftsmanship and selected decorations hint to an artisan of pure stylistic expression and long crafting tradition. Despite the baffling arrangement of markings on the objects, i.e. on the saltcellar no. 217, these small masterpieces can, with a lot of certainty, be attributed to a Parisian goldsmith from the 1770s. The shapes of French hallmark for precious metal have a very complex and often rather imaginative design and include a complicated punching system. The hallmarks on these objects are quite abraded, but on the first saltcellar it is possible to identify the assayer's city mark poinçon de charge (letter A under the crown) and poinçon de la maison commune (letter R under the crown), which has three different shapes for 1784. These marks do not coincide in time, because it would make sense that the 1768-74 period matches the letters from E to L (Paris 1975: 134). For the time being, this inconsistency cannot be resolved, although these are undoubtfully French designations (Rosenberg 1928: 6433, 6520; Wyler 1952: 325, 331; Diviš 1976: 438; Paris 1975: 129, 134).

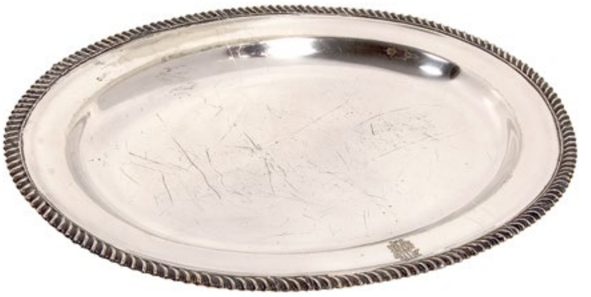
Bibl. Вујаклија 1978: 273-274; Vujaklija 1979: 38.
Cf. Rosenberg 1928: 6433, 6520; Wyler 1952: 325, 331; Paris 1975: 129, 134; Diviš 1976: 438.

220. BAKING DISH

England, Birmingham (?), late 18th century
Silver – cast, pressed.
Hallmarks are stamped on the top edge: a rectangular marking with the craftsman's initials TW (Thomas Willmor); the other four hallmarks are difficult to identify.
39 x 51 cm
inv. no. ЗСУ-267

The oval shallow dish, with a concave centre and a flat, wide edge, has an applied fluted strip, which is its only decoration. The ligature initials of the owner (A.W.) are engraved on one side. It is the work of the Birmingham craftsman Thomas Wilmore from the 1790s, who, based on the shape of the markings and the initials found in the available records, is the only one identified in the 1789-1796 period, while the contours of the abraded parts mostly correspond to the Birmingham markings (Banister 1970: 26, 93). In any case, it is surely English silver because no other European country, at the end of the 18th century, had a system of markings with five stamps, and in such circumstances, and mostly in terms of the crafting technique – massive cast metal, reduced decoration and shape of the object, were typical of English taste in the late 18th century. The bowl lacks a lid.

Bibl. Вујаклија 1978: 274.
Cf. Banister 1970: 26, 93.



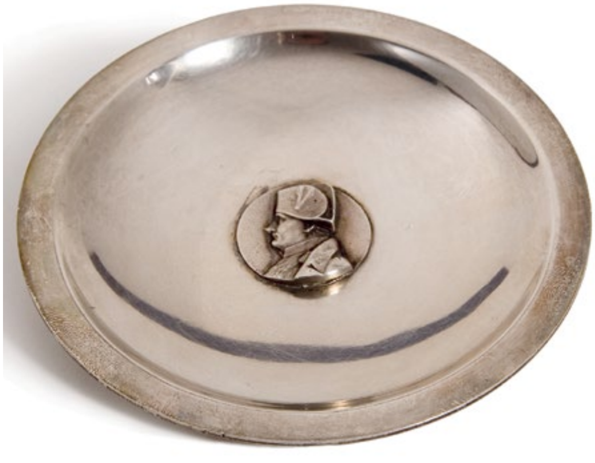
Cat. 220

221. ORNAMENTAL SAUCER WITH MEDAL

Anglo-Saxon area, late 19th century
Silver – pressed.
Hallmarks cut on the underside: no. 935 and oval ambiguous marking.
D: 11 cm
inv. no. ЗСУ-293

The shape of the object is simple and its profile is Classicist. The circular indentation on the bottom contains a cast medal with Napoleon's image on the obverse and an eagle with outstretched wings under the rays of the rising sun on the reverse.

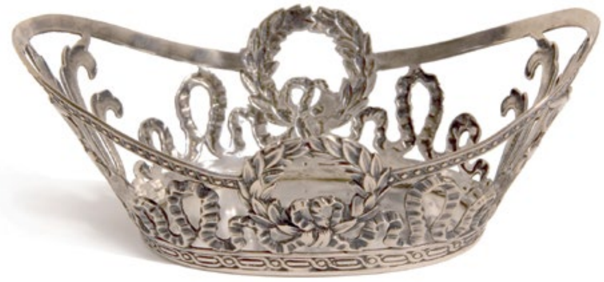
Bibl. Вујаклија 1978: 274.
Cf. Paris 1975: 110; Diviš 1976: 13, 34.



Cat. 221

222. PERFORATED BASKET

Anglo-Saxon area, early 20th century
Silver – cast, chiselled.
Hallmarks are cut on the underside: the following inscription *STERLING 935* and number 25; includes Austria-Hungarian (Linz) import marking for the 1901-1921 period.
h: 5 cm
inv. no. ЗСУ-285



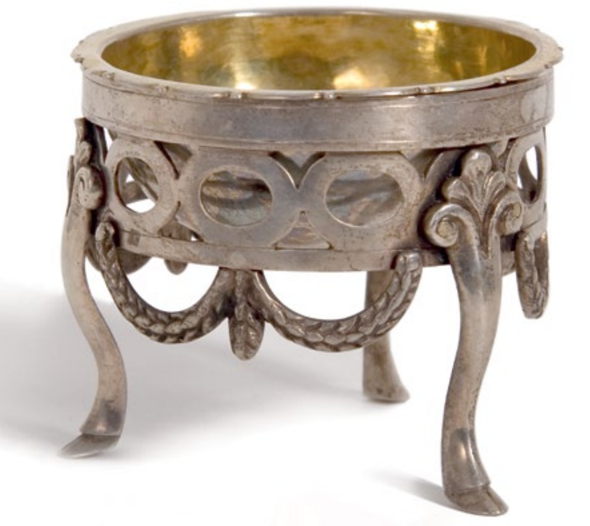
Cat. 222

The oval basket is made of twisted ribbons, palmettes and laurel wreaths. This is a common decorative piece, whose fineness marking 935 is not standard. It may originate from the USA or Canada, as indicated by the inscriptions *STERLING 935* or only 935 (Paris 1975: 110; Diviš 1976: 13, 34).

Bibl. Вујаклија 1978: 274.
Cf. Paris 1975: 110; Diviš 1976: 13, 34.

223. SALTCELLAR

Czechia, Brno, late 18th century
Silver – cast, wrought, chiselled, partially gilded.
Hallmarks stamped on the outside: a rhomboid marking with the letter F (an older work from Brünn; Knies 1896, 22-25, vol. 1, punch stamp no. 33; it is a post-1806 repunching mark); import hallmark of the Kingdom of Yugoslavia for the period after 1933 (rhomboid marking with a depiction of a seagull over the water and the Arabic numeral 1); the almond-shaped marking contains an ambiguous export-import inscription of a more recent date.
h: 5 cm
inv. no. ЗСУ-276



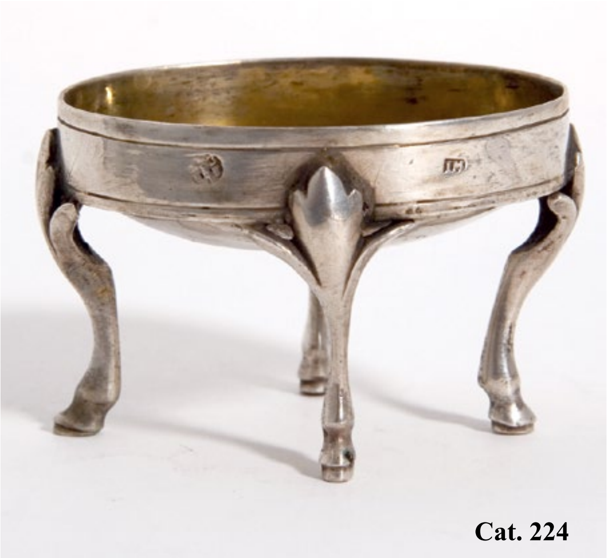
Cat. 223

A removable serrated-edge bowl, gilded on the inside, is inserted into the perforated ring which rests on three turned legs. Small hanging garlands are applied around the three sides of the ring. The saltcellar represents a fusion between Classicism and Rococo with outstanding harmony of decoration and form. The artwork can be dated to the 18th century, since it bears the repunching marking according to the law from 1806, which regulated every marked and unmarked piece of precious metal. Since repunching imposed a high fee, a number of older items were melted down or confiscated by the government. This marking can be seldom found on objects from the Classicist period and usually indirectly indicates that the owner of this piece was wealthy enough to pay for the repunching of his silverware.

Bibl. Вујаклија 1978: 275.
Cf. Knies 1896: T. VIII, fig. 12; 26; 14; Paris 1975: 66-67; Vujaklija 1979.

224. SALTCELLAR

Novi Sad, end of the 18th century
Silver – cast, chiselled, gilded.
Hallmarks stamped on the outside: Novi Sad hallmark; rectangular marking with the initials IM (*Joseph Mistrovović*) (Стајић 1941: 165, registered him under the name Josif Mezrop, as a member of the Catholic club at the Novi Sad goldsmith guild; Вујаклија 1975: 2).
5.5 x 7 x 4.6 cm
inv. no. ЗСУ-275



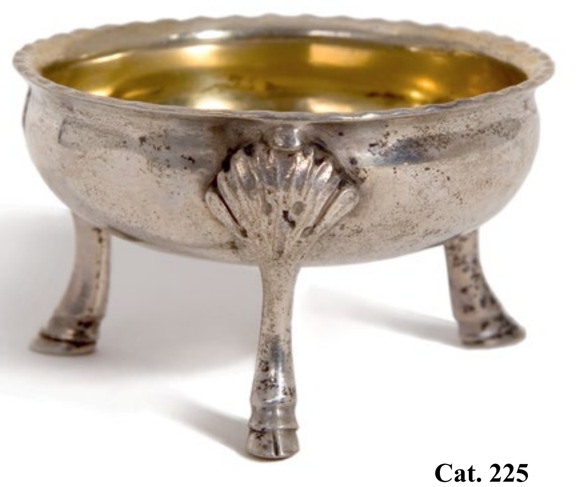
Cat. 224

The elongated oval container, gilded on the inside, rests on four turned legs that extend from the knees into the trefoils. This elegant piece, with Novi Sad hallmark, is made in the Louis XVI style. According to the professional literature, the Novi Sad hallmark was registered only at the end of the 18th century (Knies 1896: vol. VIII, fig. 12; Köszeghy 1936: 2133-36; Diviš 1976; Paris 1975: 66-67). However, the Novi Sad goldsmiths had been required to properly mark their works in 1748 which means that the city hallmark had already been established by the Magistrate (Стајић 1941: 165; Вујаклија 1975: 2). This is also visible on the preserved objects in the Novi Sad churches (incense burner and several icon lamps from the Almaška church; Vujaklija 1979: 36, cat. 58, 59) which date to the 18th century and contain the genuine Novi Sad hallmark: an oval punch stamp with three towers and the number 13, with or without a dove at the top. The craftsman's marking on the saltcellar is IM; it most likely refers to Josif Mistrovović who lived and worked in Novi Sad, but was also a member of the Buda guild (Brestyánszky 1977: 23, 201). He acquired the title of craftsman in 1769, which means that his professional peak period was in the last third of the 18th century when this item was made.

Bibl. Вујаклија 1975: 2; Вујаклија 1978: 275-76.
Cf. Knies 1896: vol. VIII, fig. 12, 26; Стајић 1941: 165; Diviš 1976; Brestyánszky 1977: 23, 201.

225. SALTCELLAR

Austria, Eisenstadt, ca. 1800
Silver – cast, chiselled, gilded.
Hallmarks stamped on the outside of the bottom part: Eisenstadt hallmark; round mark with the craftsman's initials H.G.F.
h: 4 cm; D: 6.5 cm
inv. no. ЗСУ-277



Cat. 225

Three turned legs are on the round container with a wavy-edge. The saltcellar is gilded on the inside. It is the work by an identified goldsmith – H.G.F. from Eisenstadt, although his full name has not been resolved. He is mentioned by Köszeghy (Köszeghy

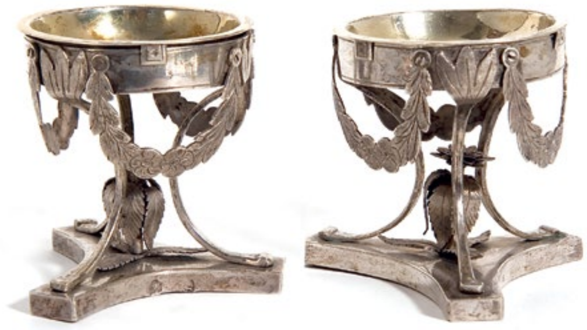
1936: 162, punch stamp no. 965, 966) who cites only one known item by this craftsman exhibited in 1935 at an auction in Budapest. The description of the item corresponds exactly to this copy. It is quite possible that Ilić had bought it at the auction, since he used to visit Budapest in order to purchase items for his collection. The Nemzeti múseum in Budapest has recently purchased a sugar container by the same craftsman (inv. no. 1968.30), made in the Empire style with identical markings. This item was made a bit earlier as indicated by the forms in the Classicist and Rococo styles.

Bibl. Köszeghy 1936: 2133-36; 162, punch stamp no. 965, 966; Вујаклија 1975; Вујаклија 1978: 275-76.

226. PAIR OF SALTCELLARS

Austria, Vienna, 1807
Silver – wrought engraved, gilded.
Hallmarks stamped on the outside, at the base: Vienna *1807* hallmark; a round marking with the craftsman's initials *PJ* (Knies 1896: Pl. 3, item no. 16)
h: 7.2 cm; D: 6.5 cm
inv. no. ЗСУ-281, 282

The removable containers of the saltcellar, gilded on the inside, are fitted in the rings that rest on three concave legs mounted on triangular pedestals. Hanging floral garlands are attached on the outside of the rings and a floral ornament is in the centre of the pedestal. These elegant Empire-style saltcellars were made by a mastered goldsmith whose initials, PJ, cannot be resolved at the time being. In addition to the standard city hallmark and the craftsman's initials, there are no other markings of repunching and other fees, which must have existed on objects made after 1806. This means that these saltcellars, with a precisely dated manufacturing year (1807), were made in the same year, but before 1stAugust, when all objects (both preceding and recent) had received repunching (Knies 1896: 26).

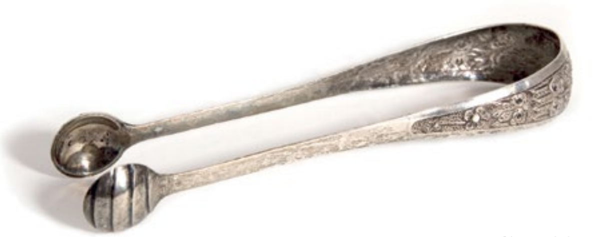


Cat. 226

Bibl. Вујаклија 1978: 275-276.
Cf. Knies 1896: vol. 3, punch stamp no. 16.

227. SUGAR CUBE TONGS

Austria or Hungary, first quarter of the 19th century
Silver – wrought and engraved.
Hallmarks stamped on the outside: city hallmark *13* (13-loth silver) in a star-shaped marking; oval marking with the craftsman's initials *PF*.
l: 15 cm
inv. no. ЗСУ-302



Cat. 227

The tongs are elongated and have spherical arm ends with ribbed segments. Shallow wrought flower bouquets are in the middle broader part. This Early Biedermeier object has a characteristic ornamentation that leans towards a naturalistic interpretation of floral motifs. The place of production cannot be determined from the markings. From the first half of the 18th century until 1866, especially in the eastern part of the Monarchy, number 13 was included in almost every city hallmark of the Habsburg Monarchy, guaranteeing the authenticity of 13-loth silver (so called Wiener-Probe) (Knies 1896: 14). This fineness marking was often placed separately from the city hallmark, which in that case was composed of the coat of arms and the marking that denotes the year of manufacture, or the coat of arms only. This item is either not properly labelled or it actually represents a symbol of still unidentified city.

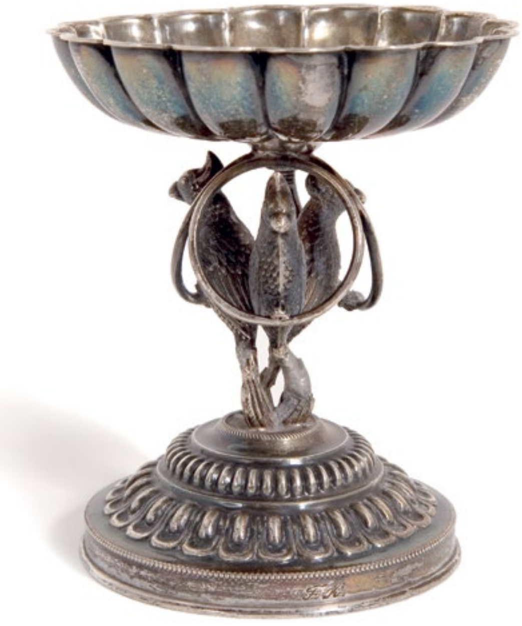
Bibl. Вујаклија 1978: 276.
Cf. Knies 1896: 26.

228. SALTCELLAR

Vienna, ca. 1835.
Silver – pressed.
Hallmarks stamped on the foot, on the outside: Vienna hallmark (year is illegible); a round marking with Austrian eagle and letters *IW* on a shield; a round marking of Jakob Weiss' workshop; monogram of the owner, *FK*, engraved on the foot.
h: 8.5 cm; D: 7.3 cm
inv. no. ЗСУ-274

A small vessel with ribbed segments that rests on three circles with parrots. They rest their tails on a profiled foot decorated with wreaths of stylized leaves.

Bibl. Вујаклија 1978: 277-278.
Cf. Thieme – Becker 1907-1950: XXXV: 329; Despot 1962: 132, fig. 4; Zagreb 1973: 27, cat. 115.



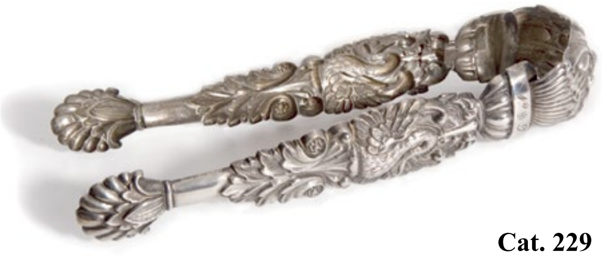
Cat. 228

229. SUGAR CUBE TONGS

Vienna, 1834
Silver – pressed.
Hallmarks stamped on the outside: Vienna *1834* hallmark; a round marking with Austrian eagle and letters *IW* (Jakob Weiss) on a shield; initials of the owner *N.J.* engraved at the top.
l: 17 cm
inv. no. ЗСУ-234

The tongs are elongated with a ribbed rosette at the top and swans, with raised wings, on the sides. Identical tongs are kept in the Museum of Arts and Crafts in Zagreb (Zagreb 1973: 27, cat. 115).

Bibl. Вујаклија 1978: 277-278.
Cf. Zagreb 1973: 27, cat. 115.



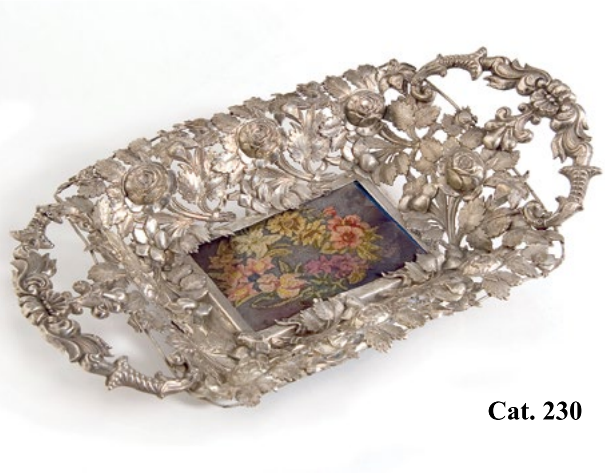
Cat. 229

230. DECORATIVE BASKET

Austria, Vienna, 1844
Silver – pressed; tapestry; glass.
Hallmarks stamped outside on the pedestal: Vienna *1844* hallmark; a round marking with Austrian eagle and the craftsman's initials *IW* (Jakob Weiss) on a shield.
16.5 x 29.5 x 6.5 cm
inv. no. ЗСУ-300

The basket is rectangular with handles on the narrow sides. The handles are formed of stylized floral volutes while the sides are made of blooming rose branches that are the same in the rapport. The bottom is glazed and is embroidered with flower wreath. Like the previous two items, the basket is made with a cheap pressing technique and has a decorative rather than functional purpose. They were created in the workshop of Jakob Weiss, a Viennese goldsmith who had one of the largest workshops in Vienna in the first half of the 19th century. He significantly reduced the price of his products by introducing machine work, and, judging by the number of items still in private and museum collections today, his merchandise had flooded the markets. His manufactory had the status of a privileged workshop (court supplier) as evidenced by the marking with the Austrian imperial eagle (Thieme – Becker 1907-1950: XXXV: 329; Despot 1962: 132, fig. 4).

Bibl. Вујаклија 1978: 277-78.
Cf. Thieme – Becker 1907-1950: XXXV: 329; Despot 1962: 132, fig. 4.



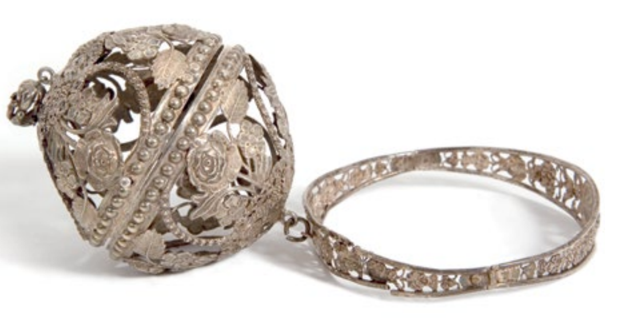
Cat. 230

231. YARN BALL HOLDER

Austria or Hungary, mid-19th century
Silver – pressed perforated.
No hallmarks.
hemisphere D: 7 cm, hoop D: 8.5 cm
inv. no. ЗСУ-299

The yarn ball holder consists of a hoop that can be worn around arms and a ball composed of two hemispheres that open on a hinge. The object is decorated with blossoming branches and granular wreaths. It is silver of standard fineness, but has not yet been established for what reasons it had not been labelled. It is possible that it originated from Weiss' or other mass production workshop and was very popular with women. Another almost identical specimen from the same period has been preserved in the Museum of Applied Arts in Belgrade (inv. no.: МПУ 6721; Zorić 1990: 63, cat. 160).

Bibl. Вујаклија 1978: 278.
Cf. Зорић 1990: 63, cat. 160.



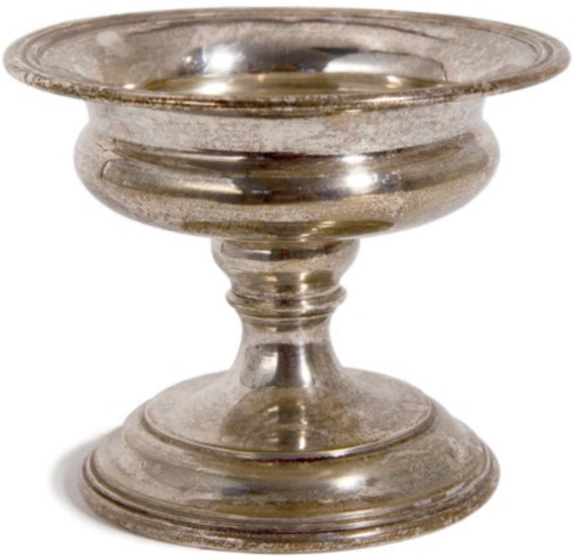
Cat. 231

232. CHALICE

Austria, Vienna, 1847.
Silver – pressed, polished.
Hallmarks stamped on the outer edge of the foot: Vienna *1847* hallmark; rectangular marking with the craftsman's initials – *FT* (Franz Teltscher?; Knies 1905: 29); import marking of the Kingdom of Yugoslavia for the 1919-1933 period.
h: 6.5 cm; D: 8.3 cm
inv. no.: ЗСУ- 272

A small shallow chalice standing on a profiled foot has a widened rim. The polished surface is without decoration. The cup is machine pressed from quite strong sheet metal. It has very elegant profiling contours of the cup, knop and foot, and the main decorative effect is the play of light on polished surfaces.

Bibl. Вујаклија 1978: 278.
Cf. Knies 1905: 29.



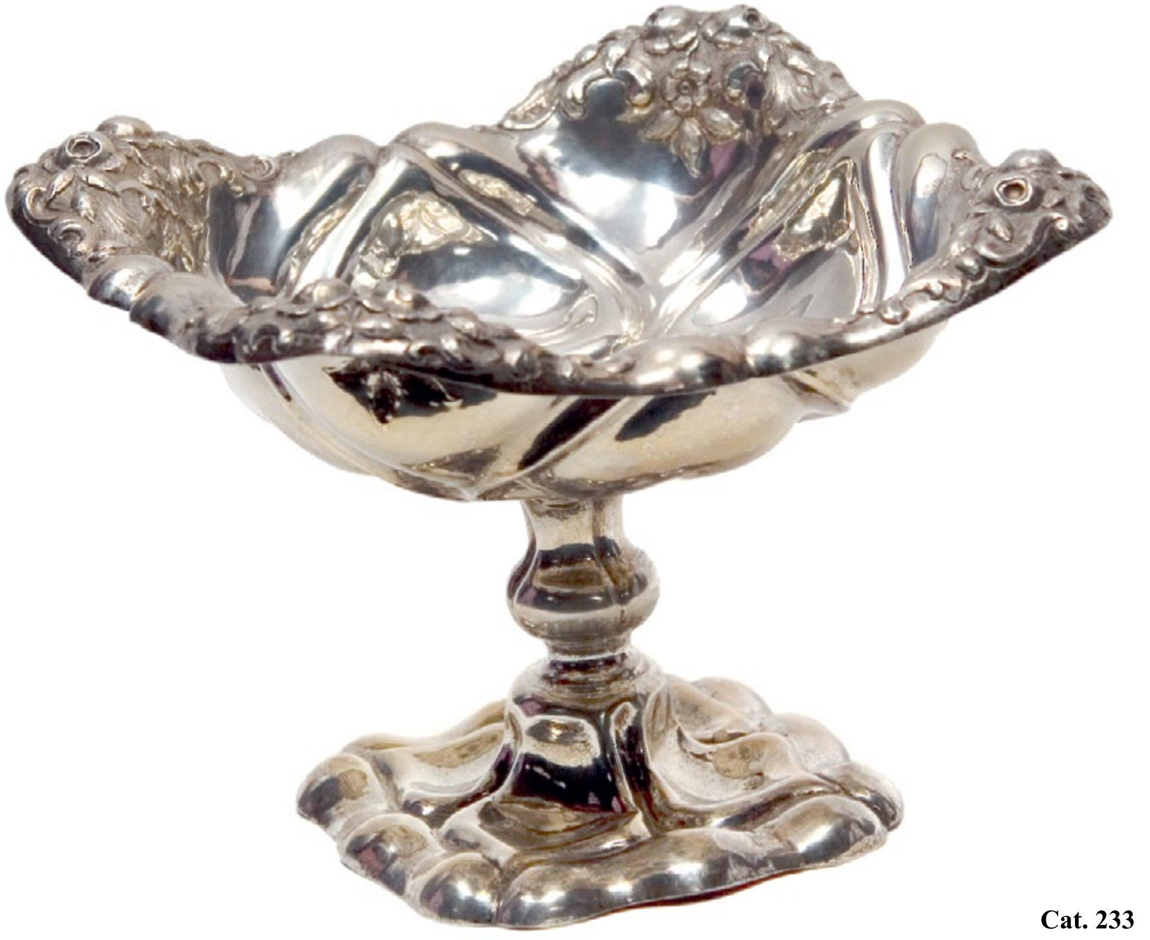
Cat. 232

233. BOWL FOR SWEETS

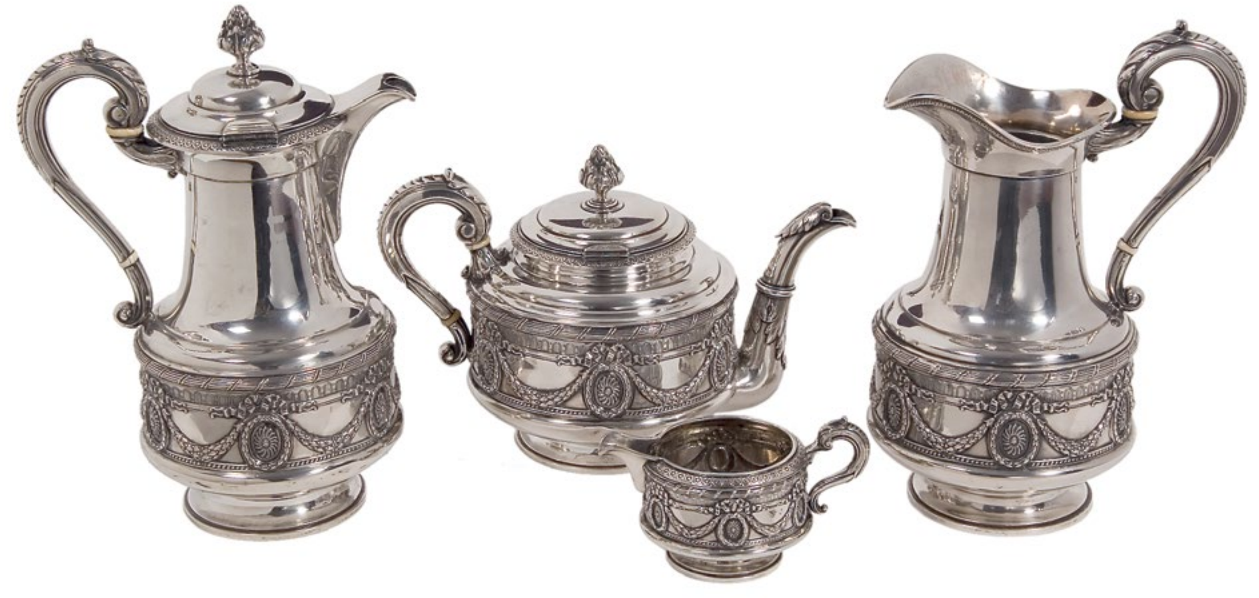
Austria, Vienna, 1854
Silver – wrought, chiselled, polished.
Hallmarks stamped on the foot: Vienna *1854* hallmark; an irregularly shaped marking with the craftsman's initials – *IW* (Joseph Weininger) (Knies 1905: 30).
h: 14 cm
inv. no. ЗСУ-235

A rectangular bowl, with rounded corners, heart-shaped indentations and a floral applique on the bottom, stands on a foot with identical indentations. Bouquets of roses were wrought on the folded corners of the bowl. The bowl represents an outstanding artwork of the craftsman Joseph Weininger who is considered one of the finest Viennese goldsmiths. In the middle of the 19th century, he used to take large and significant orders and create them with the old manufacturing technique and a refined sense of form and decor with the obvious influence of Neo-Gothic style. In the second third of the 19th century, Viennese silverware decorated with bouquets and rose branches (Wiener Rosensilber) became incredibly popular. This decor, a reflection of the Biedermeier character, which constantly reappeared almost until the end of the century, was used by this craftsman with such a sense of balance and artistic effect, enabling him to create finely wrought and sublimely chiselled decoration, of rough and flickering structure, on brightly polished concave and convex surface of the bowl. Such pieces became common only after the middle of the 19th century and the introduction of the machine work.

Bibl. Вујаклија 1978: 278.
Cf. Knies 1905: 30.



Cat. 233



Cat. 234

234. TEA SET

Austria, Vienna, 1870s
Silver – cast, pressed, chiselled, polished, partially engraved.
Hallmarks stamped on the bottom of each piece: Vienna hallmark (Diana's head in a cinquefoil); rectangular mark with initials *J. C. K.* (Joseph Carl Klinkosch); rectangular punch stamp with the letter A (authentication marking).
Includes:
- small kettle: h: 17 cm; D: 15 cm
- big kettle: h: 27 cm; D: 13.5 cm
- milk jug: h: 27 cm; D: 14 cm
- sour cream bowl: h: 8.5 cm; D: 14 cm

inv. no. ЗСУ 257-260

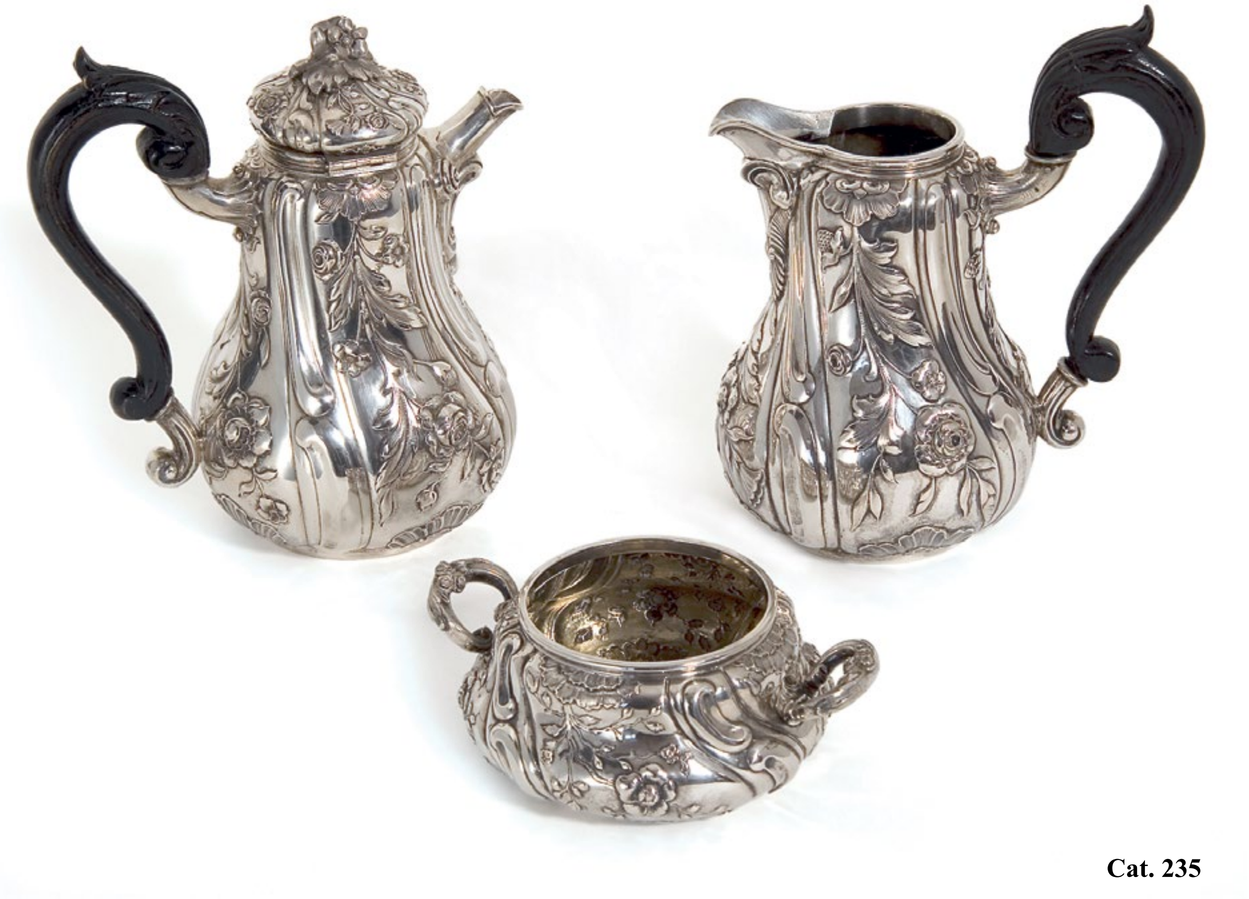
This artwork is an archetypal example of Historicism in pseudo-Empire style, with cylindrical forms, curved spouts and mouthpieces, extended and simply profiled feet. The handles are made in the shape of the letter *S*. The surfaces of the middle, belly-shaped parts of the items are decorated with laurel garlands and wreaths with braided ribbons. Acanthus buds are applied to the profiled lids, serving as handles. There are only four pieces left from once larger set. According to the old photographs of Ilić's home, it is possible that the set had included seven pieces. The missing pieces are a large samovar and two biscuit bowls. It was made after 1867 in a large workshop of Joseph Carl Klinkosch (Knies 1896: 30, 51-54) when silver hallmarks became uniform in the entire Monarchy which would become a regular practice after 1872. It includes the famous cinquefoil hallmark with the head of the goddess Diana and the craftsman's marking. This type of punch stamp remained in use until 1922 (Knies 1896: vol. VI-X; Neuwirth 1976: I, 60-68; Paris 1975: 75).

Bibl. Вујаклија 1976a; Вујаклија 1978: 279-280.
Cf. Thieme – Becker 1907-1950: XX, 523; Knies 1896: 30, 51-4; vol. VI-X; Paris 1975: 75; Neuwirth 1976: I, 60-68, 295-301.

235. TEA SET

Austria, Vienna, 1870s
Silver – cast, pressed, chiselled, polished.
Hallmarks stamped on the bottom of each piece: Vienna hallmark (Diana's head in cinquefoil); rectangular marking with initials *J. C. K.* (Joseph Carl Klinkosch manufactory marking); rectangular punch stamp with the letter A (authentication marking); hexagonal marking with dog's head (authentication marking).
Includes:
- a teapot: h:19 cm; D: 11 cm
- sugar bowl: h: 6 cm; D: 11 cm
- milk jug: h: 19 cm; D: 11 cm

inv. no. ЗСУ-254-256



Cat. 235

Three pieces are left from once larger set. The contours of the pear-shaped pieces are slightly fluted with shallow grooves and in-between them are fields decorated with blossoming branches. There is a floral applique on the convex lid of the teapot. The wooden handles are carved and varnished in black. The decoration style resembles the Rococo Revival with quite naturalistically interpreted floral details.

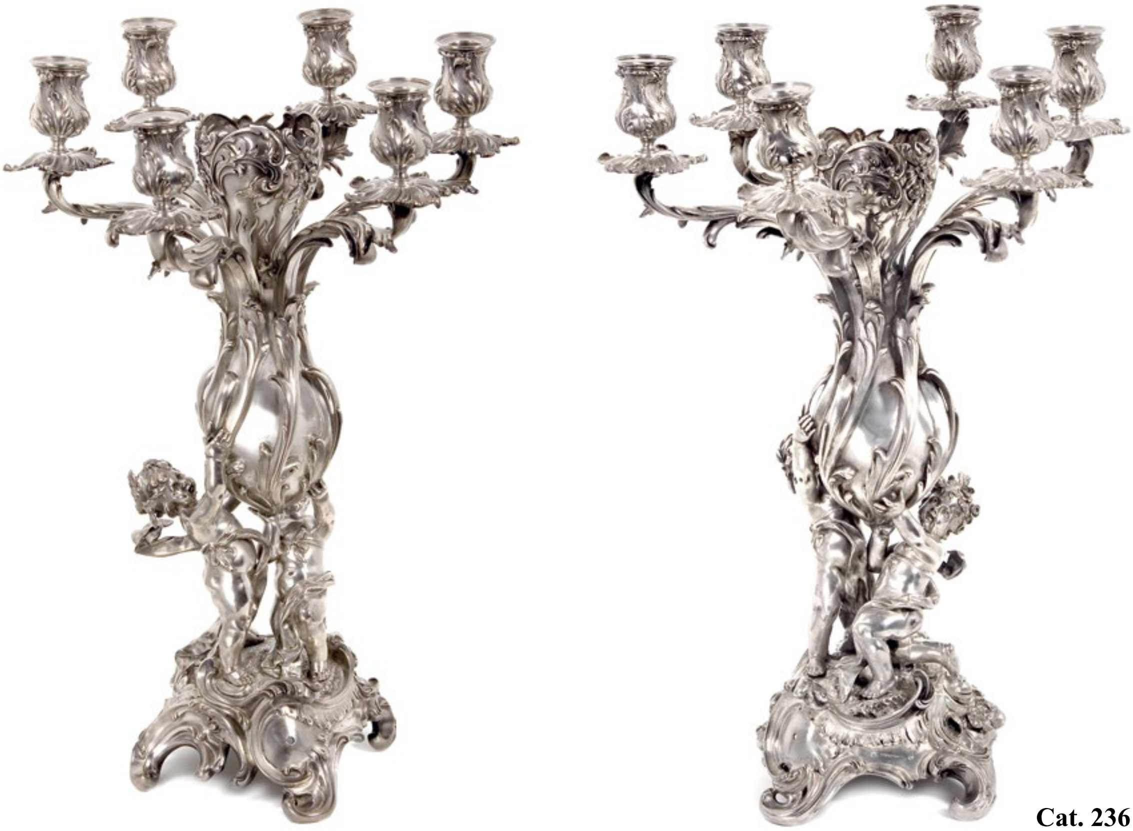
Bibl. Вујаклија 1976а; Вујаклија 1978: 279-280.
Cf. Thieme – Becker 1907-1950: XX, 523; Paris 1975: 75; Neuwirth 1976: I, 60-68, 295-301.

236. PAIR OF CANDELABRAS

Austria, Vienna, ca. 1890.
Silver – cast, pressed, chiselled.
Hallmarks stamped on the bottom of each piece: Vienna hallmark (Diana's head in cinquefoil); a rectangular marking includes the name of the manufactory *J. C. KLINKOSCH*; authentication markings with a dog's head and the letter A.
h: 51.5 cm
inv. no. ЗСУ-252, 253
Purchased from Milica Moč, in Novi Sad, ca. 1950.

On an irregular pedestal, comprised of volutes, cartouches and floral details, there are two putti holding an elongated pear-shaped form with six branches wrapped around it. At the ends of the branches are floral rosettes-plinths that carry candle cups. In the centre is a twisted cylindrical perforated form made of blossoming vegetation. A fluttering drapery was placed around the putti. The imaginative and sumptuous appearance of these large candlesticks resembles the designs by A. Barré and G. Deloye, since the same types of putti and floral branches appear in other works of Klinkosch workshop, only in a different context.

Bibl. Вујаклија 1976а; Вујаклија 1978: 279-280.



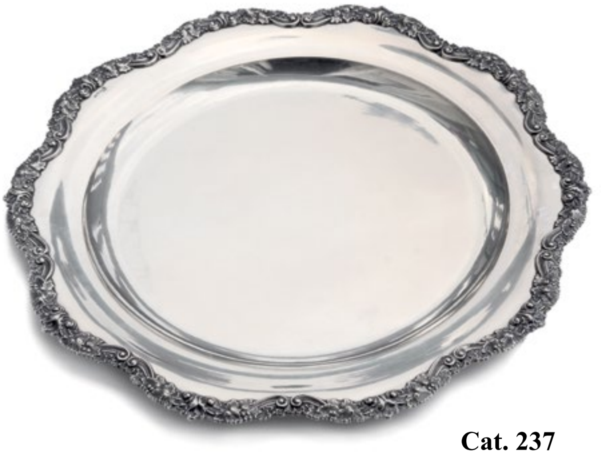
Cat. 236

237. SERVING TRAY

Austria, Vienna, after 1922.
Silver – cast, chiselled, pressed.
Hallmarks stamped along the upper edge: Vienna hallmark (pelican with letter *W* and number 4; Paris 1975: 76; Neuwirth 1976: I, 295-301); a rectangular marking with the number 800 (fineness marking); an oval marking with representation of helmet with visor (workshop marking of J. C. Klinkosch; Neuwirth 1976: I, 301); import marking of the Kingdom of Yugoslavia for the 1919-1933 period.
D: 39 cm
inv. no. ЗСУ-266

The tray has a slightly concave bottom and a wide wavy edge with applied strip composed of vines and grapes.

Bibl. Вујаклија 1978: 279-280, 283.
Cf. Paris 1975: 76; Neuwirth 1976: I, 295-301.



Cat. 237

238. PAIR OF CANDELABRAS

Austria, Vienna, after 1890.
Silver – cast, pressed, engraved.
Hallmarks stamped in several places on the outside: Vienna hallmark (Diana's head in cinquefoil); a rectangular marking with the craftsman's initials (Eduard Steiter; Neuwirth 1976: II, 231); an oval marking with another craftsman's initials *SK* (Samuel Klepne; Neuwirth 1976:

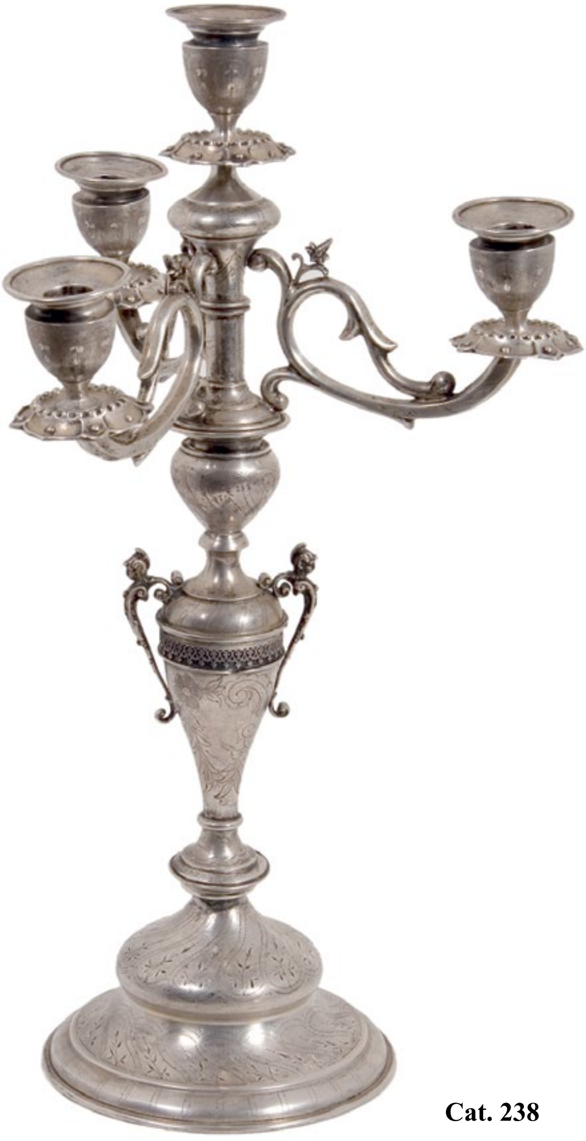
I, 295; II, 203). On all mobile parts (cups, plinth) there are small assayer's markings for small-scaled objects (dog's head, or the letter A in a rectangular marking).
h: 51.5 cm; foot D: 17.5 cm
inv. no. ЗСУ-248, 249
Purchased from the Adamović family in Novi Sad.

A candle cup rests on the round profiled base and a stem, with three branches bent into volutes, each having one cup at an end. The surface is decorated with engraved floral ornaments and two small curved handles with herms are on the stem. The objects are in the style of Rococo Revival, which already stands for a certain stylistic retardation typical of the semi-industrial production in the last decades of the 19th century, when the artistic craftsmanship lost its originality.

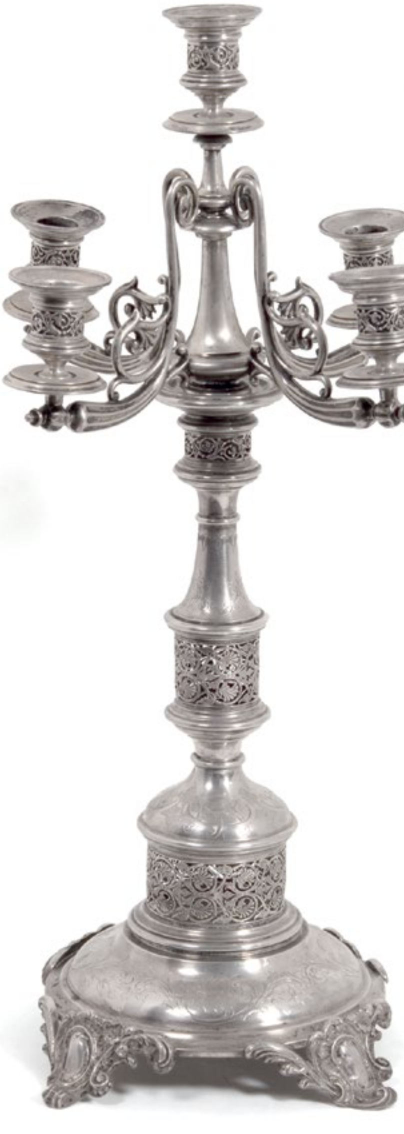
Bibl. Вујаклија 1978: 281-282.
Cf. Neuwirth 1976, II, 231; I, 295; II, 203.

239. PAIR OF CANDELABRAS

Austria, Vienna, after 1886.
Silver – pressed, perforated, engraved.
Hallmarks stamped on the outside of the base: Vienna hallmark (Diana's head in cinquefoil); a rectangular marking with the craftsman's initials – *VCD* (Vincenc Carl Dub; Neuwirth 1976: I, 158); mobile parts, cups and plinths stamped with small markings containing a dog's head and the letter A.
h: 51 cm
inv. no. ЗСУ-250, 251



Cat. 238



Cat. 239

The extended profiled base with four legs is made in Rococo style. A wider sconce of the same shape is mounted above the cylindrical stem. The cup holds the upper mobile part with four contorted arms that carry the sconces. All the sconces and parts of stem are formed of ornamental perforated foil. The base extension is engraved with Rococo cartouches. The basic form of the object is Classicist with additional Neo-Rococo details which designates the entire composition as a typical late-historical conglomerate.

Bibl. Вујаклија 1978: 281-282.
Cf. Neuwirth 1976: I, 158.

240. PAIR OF CANDLESTICKS

Austria, Vienna, late 19th century
Silver – cast, pressed, engraved.
Hallmarks stamped on the outside of the foot: Vienna hallmark (Diana's head in cinquefoil); an oval mark with the craftsman's initials – *TD* (Theodor Dörr; Neuwirth 1976: I, 154); post 1933 import marking of the Kingdom of Yugoslavia.
h: 31 cm; base D: 16 cm
inv. no. ЗСУ-246, 247

The candlesticks have a simple profiling with a wide round base resting on three legs made in Rococo style. The profiled leg of the extended stem, as well as other flat surfaces are made of wavy guilloche engraving. The edge of the sconce is curved outwards.

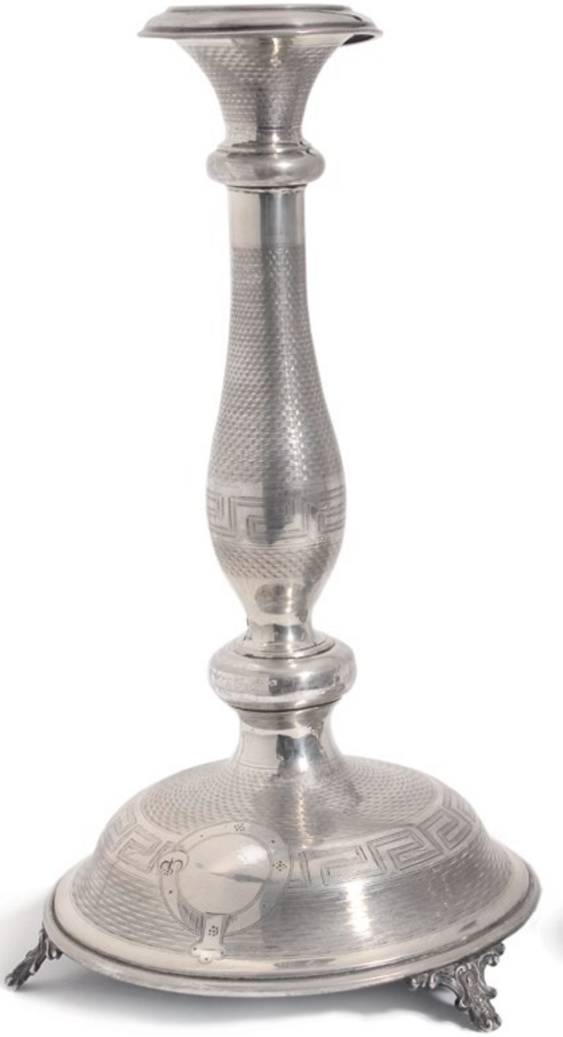
Bibl. Вујаклија 1978: 281-282.
Cf. Neuwirth 1976: I, 154.

241. MUG

Austria, Vienna, after 1891.
Silver – pressed.
Hallmarks stamped on the outside of the base: Vienna hallmark; a rectangular marking with the craftsman's initials – *SK* (Semuel Kestenberg; Neuwirth 1976: I, 288); authentication marking with the letter *A*.
h: 7.7 cm; D: 5.4 cm
inv. no. ЗСУ- 294

The upper part of the small mug is cylindrical, decorated with a frieze with affronted dolphins and a handle in the shape of a jumping dolphin. The lower part is ribbed and makes a round turn into a profiled base. The mug is missing a glass insert.

Bibl. Вујаклија 1978: 281-282.
Cf. Neuwirth 1976: I, 288.



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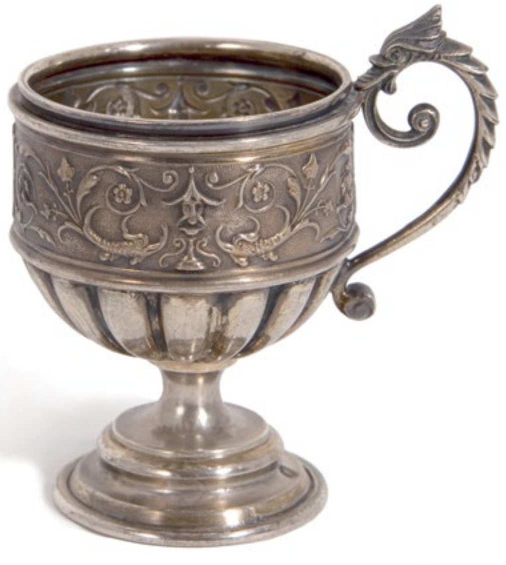


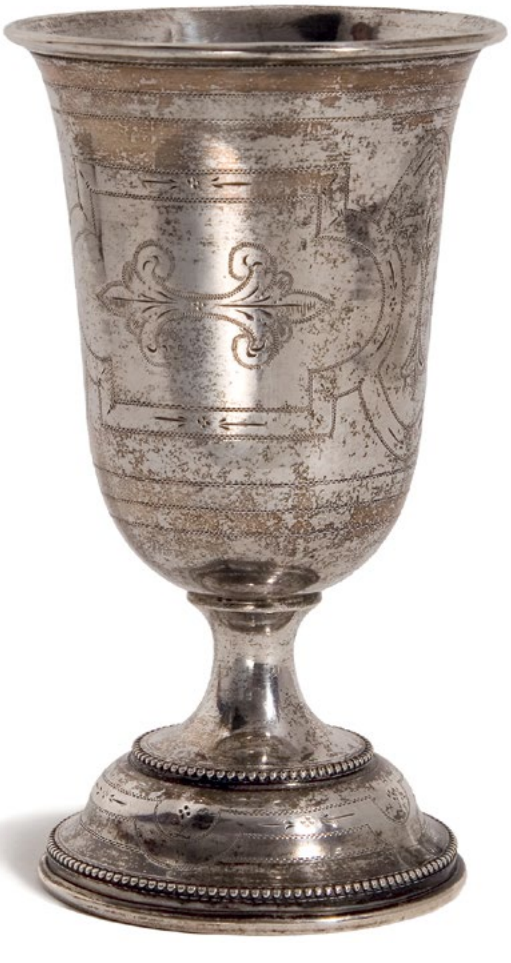
Cat. 241

242. CUP

Austria, Vienna, ca. 1900
Silver – pressed, engraved.
Hallmarks stamped on the outside of the base: Vienna hallmark (Diana's head in cinquefoil); an oval marking with the craftsman's initials – *SK* or *SR* (the marking is abraded, possibly *Semuel Kestenberg*; Neuwirth 1976: I, 288).
h: 12 cm; D: 7.3 cm
inv. no. ЗСУ-303

The cup has a simple bell-shaped form and rests on a wide base. The surface is engraved with symmetrical cartouches. It is a common piece of silverware found in urban homes. It is made for baptismal ceremonies weddings and similar occasions.

Bibl. Вујаклија 1978: 281-282.
Cf. Neuwirth 1976: I, 288.



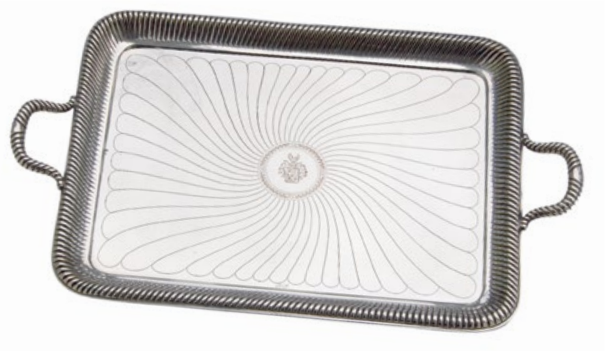
Cat. 242

243. SERVING TRAY

Austria, Vienna, after 1891
Silver – wrought, pressed, engraved.
Hallmarks stamped along the upper edge: Vienna hallmark (Diana's head in cinquefoil); a rectangular marking with two notches and the craftsman's initials – *VN* (Victor Nuber; Neuwirth 1976: II, 87); authentication marking with the letter *A*.
45.8 x 66 cm
inv. no. ЗСУ-270

The tray is rectangular with rounded corners. It has two fluted handles and slightly raised, wide, ribbed wrought edges. The bottom is engraved with a large stylized flower with multiple petals and a cartouche with the owner's coat of arms in the centre.

Bibl. Вујаклија 1978: 281.
Cf. Neuwirth 1976: II, 87.

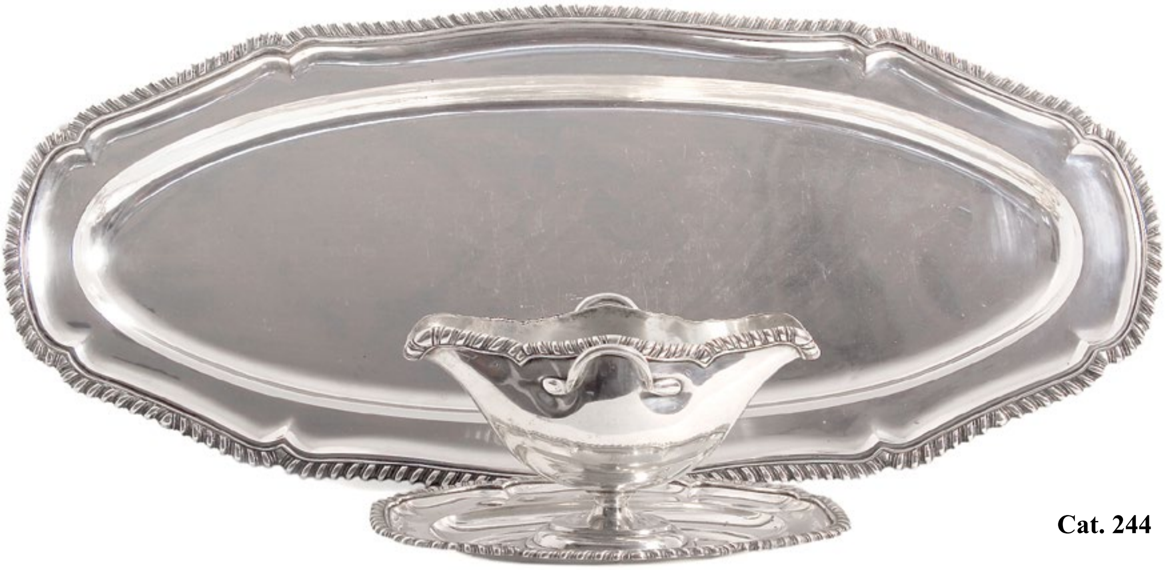


Cat. 243

244. SERVING DISHES

Austria, Vienna, after 1902
Silver – wrought, chiselled.
Hallmarks stamped on the back: Vienna hallmark (Diana's head in cinquefoil); a rectangular marking with two notches and the craftsman's initials – *FM* (Franz Martinetz; Neuwirth 1976: II, 87); authentication marking with a dog's head and the letter *A*.
Include:
- sauce boat; h:16 cm
- tray; 31 x 70 cm
inv. no. ЗСУ-264, 265

The set is incomplete and consists only of a sauce boat and a shallow elongated meat tray. A simple



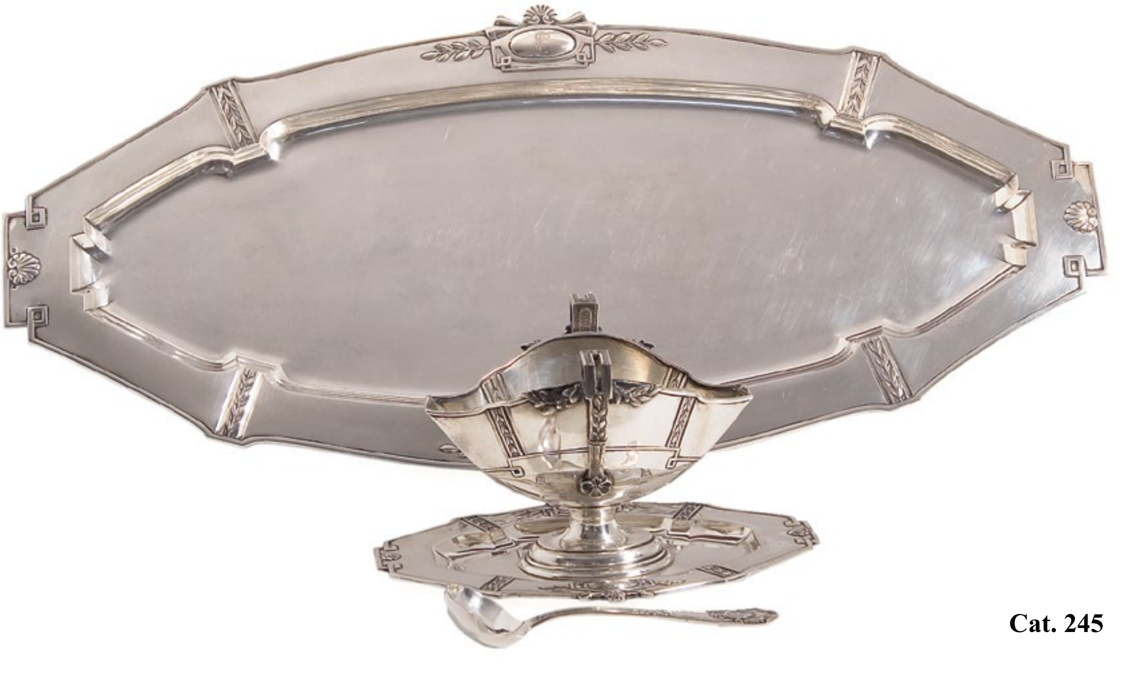
Cat. 244

decoration consists of a fluted strip arranged along the edges of slightly wavy contours. Both pieces include an engraved owner's monogram – TP. From the crafting point of view, the elegance of the items is achieved through high-quality casting and forging and abundant chiselling. At the beginning of the 20th century silverware of such craftmanship and artistic range was an exception and usually came down to individual creations.

Bibl. Вујаклија: 1978, 281.
Cf. Neuwirth: 1976, II, 87.

245. SERVING DISHES

Austria, Vienna, early 20th century
Silver – cast, wrought, chiselled.
Hallmarks stamped on the outside: Vienna hallmark (Diana's head in cinquefoil); a rectangular marking with a depiction of a jug; craftsman's signature – Eduard Friedmann (Neuwirth: 1976, I, 191-94); authentication punch stamp with a dog's head.



Cat. 245

Include:
- sauce boat; 18.3 x 26.3 x 14.5 cm
- saucier spoon; l: 12 cm
- tray; 34.2 x 70.5 cm

inv. no. ЗСУ-261-263

This set consists of an elongated tray, a sauce boat and a saucier spoon. The edges are sharp, decorated with leaf garlands and simple strips that bend at a right angle. The oval cartouches include the engraved owner's initials – APL. The tray and sauce boat are made of wrought silver and the spoon is cast. Like the previous accessories, this is also an exceptional individual Jugendstil artwork.

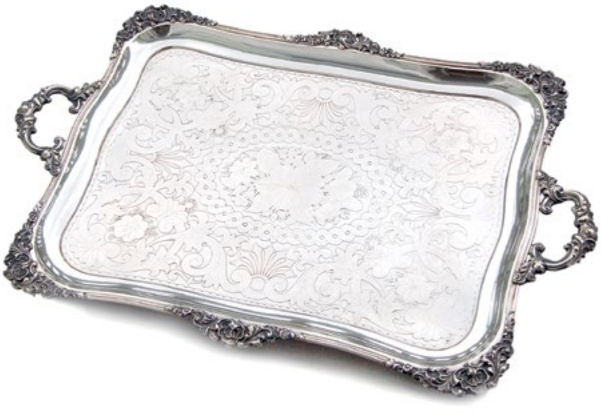
Bibl. Вујаклија 1978: 282-283.
Cf. Neuwirth 1976: I, 191-94.

246. SERVING TRAY

Austro-Hungarian, late 19th century
Silver – cast, wrought, chiselled, pressed, engraved.
No hallmarks. (Silver is of standard fineness 800/1000. Perhaps the tray was made of imported material and remained unlabelled in order to avoid the fee which would certainly be high due to the weight of over 4 kg).
48.5 x 74 x 7.5 cm
inv. no. ЗСУ-240

The tray is rectangular, with two handles shaped into Rococo-style volutes. Four legs of stylized vegetation morph into lion's paws. Rococo-style cartouches are at each corner and on the two wide sides. The bottom is decorated with superficially ornamented sumptuous flower bouquet and plants stamped in metal using a cylindrical matrix.

Bibl. Вујаклија 1978: 282.



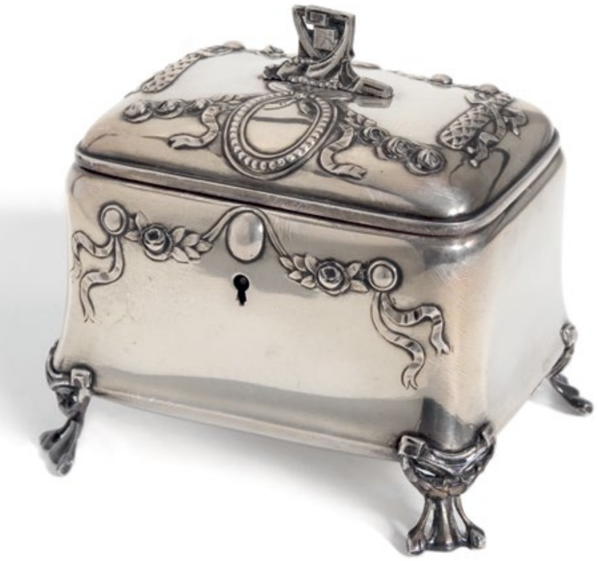
Cat. 246

247. SUGAR BOX

Austria, Vienna, ca. 1900.
Silver – cast, pressed, gilded.
Hallmarks stamped inside, on the bottom and the lid: Vienna hallmark (Diana's head in cinquefoil); a rectangular marking with the initials *MG* (Gedlitzka manufactory marking; Neuwirth 1976: I, 203); authentication marking with the letter *A*.
13.8 x 11 x 13 cm
inv. no. ЗСУ-283

The box has slightly recessed sides and a convex hinged lid. There is a flat handle in the centre of the lid. The front and the cover are ornamented with leaf garlands, wreaths, and roses intertwined with ribbons. The four legs and the applique at the top are made of sharp floral-geometric stripes. The inside of the box is galvanized.

Bibl. Вујаклија 1978: 282.
Cf. Neuwirth 1976: I, 203.



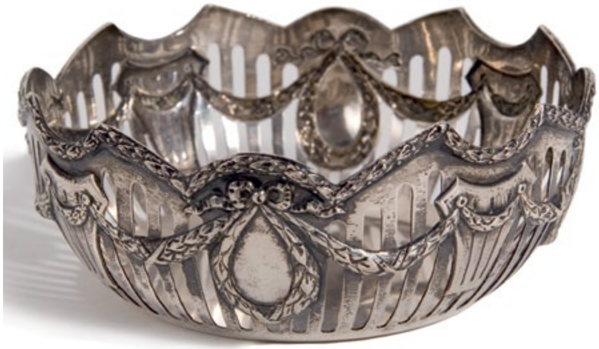
Cat. 247

248. DECORATIVE BASKET

Austria, Vienna, after 1914
Silver – pressed.
Hallmarks stamped on the outside, on the bottom: Vienna hallmark; a rectangular marking with initials *FV* (Ferdinand Vogl; Neuwirth 1976: II, 259); punch stamp with the letter *A*.
h: 5.5 cm; D: 13.5 cm
inv. no. ЗСУ-286

The round bowl has a coarsely serrated edge with perforated ribbed sides. The outside is decorated with leaf garlands and wreaths, woven into bows. The glass piece is missing.

Bibl. Вујаклија 1978: 282.
Cf. Neuwirth 1976: II, 259.



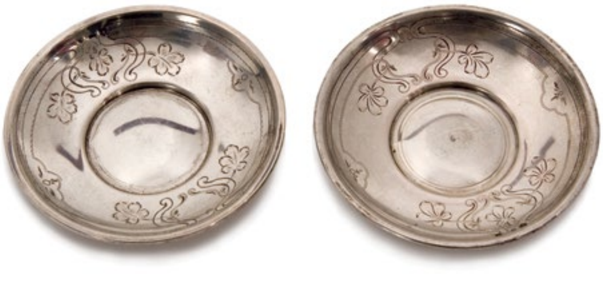
Cat. 248

249. PAIR OF SAUCERS

Austria, Vienna, after 1912.
Silver – pressed, engraved.
Hallmarks stamped on the top edge; Vienna hallmark; a rectangular marking with initials *SH* (Samuel Haber; Neuwirth: 1976, I, 226); import marking of the Kingdom of Yugoslavia for the 1919-1933 period.
D: 10.3 cm
inv. no. ЗСУ- 287, 288

The shallow plates, pressed from thin sheet metal, are decorated with engraved floral Art Nouveau ornamentation.

Bibl. Вујаклија 1978: 283.
Cf. Neuwirth 1976: I, 226.



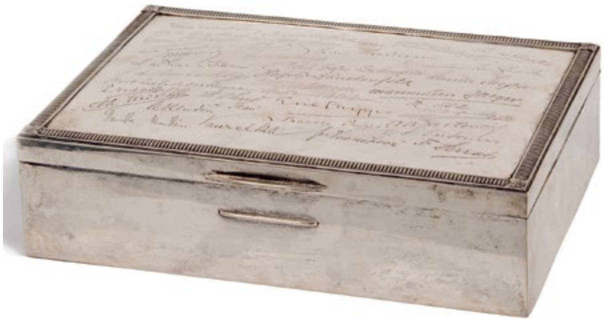
Cat. 249

250. BOX

Austria, Vienna, after 1922.
Silver – cast, extruded, engraved; wood.
Hallmarks stamped: Vienna hallmark (representation of a bird and the letter *WH*); a rectangular marking with the number 800 (fineness marking); a rectangular marking with the name of the manufactory SCHWARZ & STEINER; a hexagonal marking with three joined circles (?); an oval marking with two notches and initials *RS* (Rudolf Steiner); an oval marking with initials *HD* (Heinrich Dittrich; Neuwirth 1976: I, 152; II, 202, 228).
20 x 29 x 7.5 cm
inv. no. ЗСУ-284

The shape of the box is simple, assembled of flat surfaces with multiple engraved signatures on the lid. Along the edge of the lid, there is a ribbed strip. The inside of the box is partitioned with wooden planks.

Bibl. Вујаклија 1978: 283.
Cf. Neuwirth 1976: I, 152; II, 202, 228



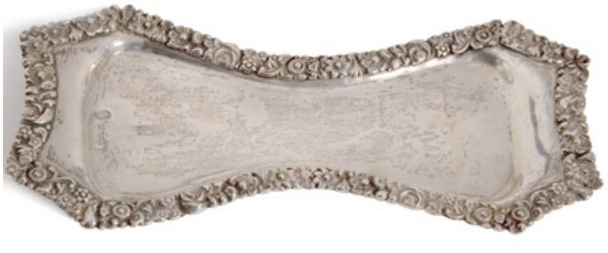
Cat. 250

251. CANDLE WICK TRIMMER STAND

Hungary, Budapest, 1840
Silver – wrought, chiselled.
Hallmarks stamped along the upper edge: Pest *1840* hallmark; an oval marking with initials *LK* (Láky Károly; Köszeghy 1936: 83, punch stamp no. 525, 413, 466; Brestyánszky 1977: 112-3, punch stamp no. 265-267); irregularly shaped authentication marking with city name *PESTH*.
9.5 x 19.7 cm
inv. no. ЗСУ-280

The object is in the shape of a very stylized little tray with a slightly sunken bottom. It stands on four spherical legs and a ribbon with roses and leaves spreads along the edge. It is a common accessory from the Late Biedermeier era (scissors are missing) and features solid craftsmanship, elegant lines and moderate decorations in the style of the Viennese Rosensilber. The item was made by the famous Pest goldsmith Láky Károly who cherished and continued the long art tradition of Hungarian goldsmithing.

Bibl. Вујаклија 1978: 283.
Cf. Köszeghy 1936: 83,punch no. 525, 413, 466; Brestyánszky 1977: 112-3, punch stamp no. 265-267.



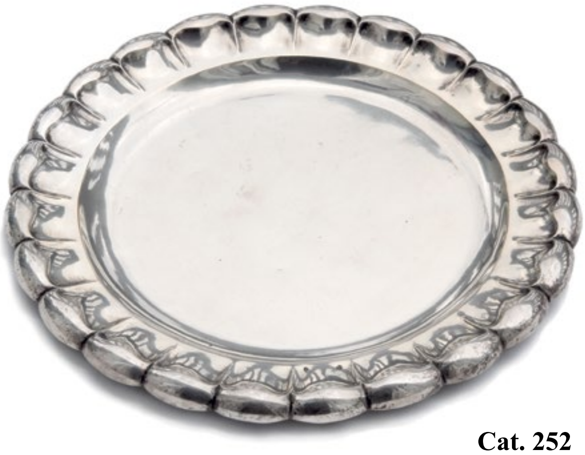
Cat. 251

252. SERVING TRAY

Hungary, after 1937
Silver – pressed, partially wrought.
Hallmarks stamped on the upper edge: city hallmark (Diana's head with number 3; Paris 1975: 274-5); heart-shaped marking with the craftsman's initials *PT*.
D: 34 cm
inv. no. ЗСУ-233

The tray is round, with slightly sunken bottom, wide border composed of stylized petals.

Bibl. Вујаклија 1978: 283-284.
Cf. Paris 1975: 274-5.



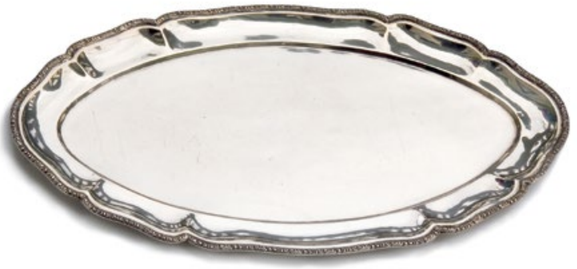
Cat. 252

253. SERVING TRAY

Hungary, after 1937
Silver – pressed, partially wrought.
Hallmarks stamped along the upper edge: city hallmark (Diana's head in an octagonal mark with the number 3); a rectangular marking with the craftsman's initials – *GM*.
26 x 44 cm
inv. no. ЗСУ-268

The tray is elongated with a narrow floral strip along the wavy edge.

Bibl. Вујаклија 1978: 283-84.



Cat. 253

254. JUG WITH LID

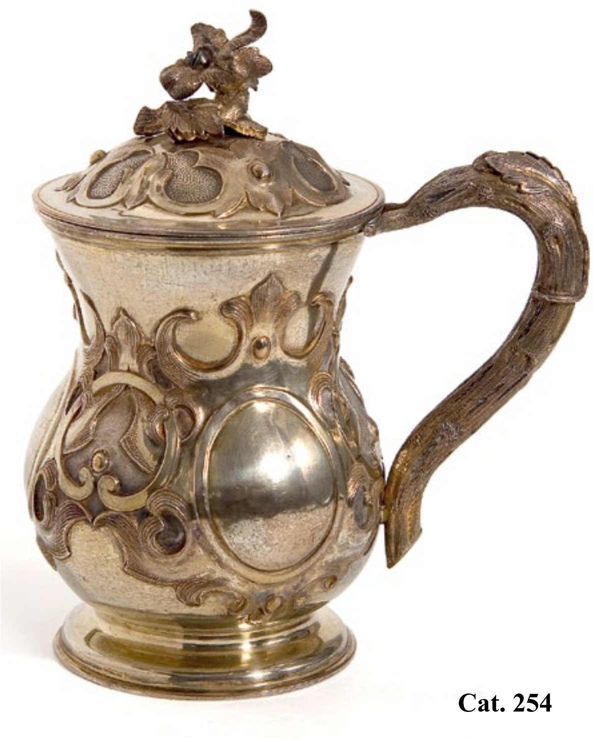
Russia, St. Petersburg, 1855
Silver – cast, wrought, pressed, chiselled and gilded.
Hallmarks stamped on the bottom, on the outside: St. Petersburg hallmark (crossed anchors with a sceptre; Postnikova Loseva 1974: 272); a rectangular marking with number *84* (assayer's hallmark); an oval marking with the craftsman's initials *I.N* (Joseph Nordberg; Постникова Лосева 1974: 288, no. 1587, 1588); assayer's hallmark *Э.Б* and the year *1855* (Eduard Fyodorovich Brandenburg; Постникова Лосева 1974: 247, entry no. 1208); import marking of the Kingdom of Yugoslavia after 1933.
h: 18 cm
inv. no. ЗСУ-236

The pear-shaped jug stands on a shallow base. The wide mouth has a lid with a cast floral applique, and the handle is shaped as a bent branch. Oval symmetrical cartouches in ornamented frames were wrought on the surface of the jug and the lid. This item is the oldest, and also the most artistically valuable piece of Russian silverware in the Foreign Art Collection. The craftsmanship is immaculate and the inside is brightly gilded with amalgamation. It was made by Joseph Nordberg (or another craftsman from his workshop), a Petrograd goldsmith, originally from Finland, who used to work in Tsarskoye Selo. This piece belongs to Russian Historicism. Russian craftsmen regularly followed all stylistic changes in Europe, despite persistently adhering to manufacturing even in the 19th century.

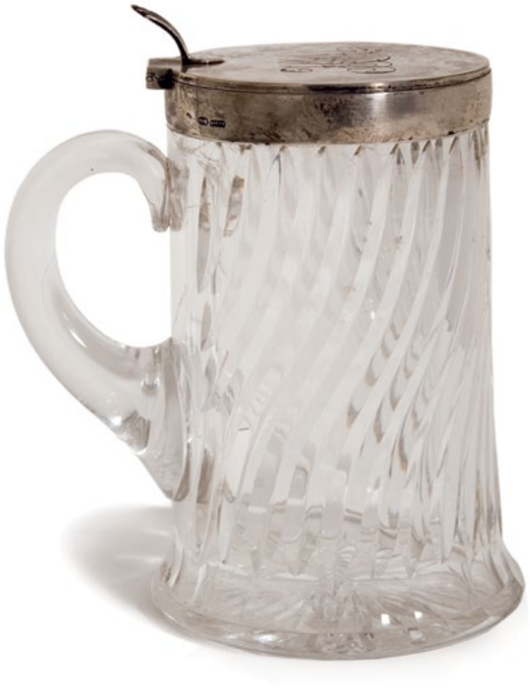
Bibl. Вујаклија 1978: 284.
Cf. Постникова Лосева 1974: 272; 247, entry no. 1208; 288, entries no. 1587, 1588.

The jug is made of ribbed polished glass. It has a simple silver top with a flat hinged lid. It was made in a large Bolin workshop that specialized in making silverware combined with glass and semi-precious stones. The jug is almost completely machine-made and the gilding is galvanized.

Bibl. Вујаклија 1974б: 3; Вујаклија 1978: 284-285.
Cf. Постникова Лосева 1974: 249; 267, entries no. 1068-1069a.



Cat. 254



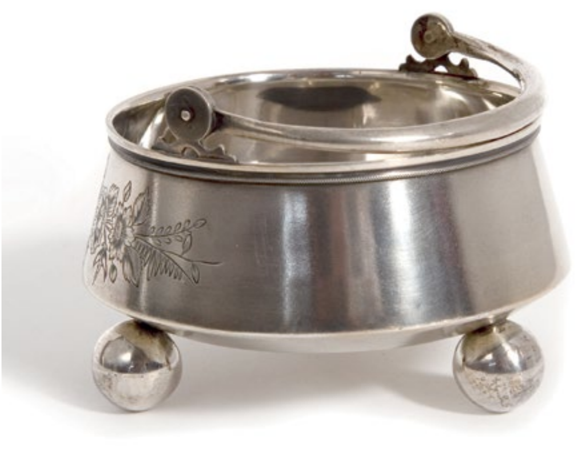
Cat. 255

255. BEER PITCHER

Russia, Moscow, 1880
Colourless glass – polished; silver – cast, engraved, gilded.
Hallmarks stamped on the underside of the lid: Moscow and assayer's hallmark (St. George on horseback and number *84*; Постникова Лосева 1974: 249); an elongated marking with the name of the workshop *BOLIN* (Постникова Лосева 1974: 267, entries no. 1068-1069a); an oval mark with the craftsman's or assayer's initials *KL*; the owner's monogram engraved on the lid – *NM*.
jug h: 15.5 cm; fittings D: 10 cm
inv. no. ЗСУ-237

256. SMALL CAULDRON

Russia, Moscow, ca. 1900
Silver – cast, pressed, engraved.
Hallmarks stamped at the bottom, on the outside: Moscow district hallmark (an oval carving with a woman's head, number *84* and the assayer's initials – *ИЛ* (Ivan Sergeyevich Lebedkin; Постникова Лосева 1974: 305, entry no. 1936); a round assayer's hallmark with woman's head; a rectangular marking with the craftsman's initials – *ИП* (I.L. Prokofiev; Постникова Лосева 1974: 258, entries no. 815-16).
h: 8 cm; D: 11.7 cm
inv. no. ЗСУ-273



Cat. 256

A shallow round bowl stands on spherical legs and has a mobile semi-circular handle. A floral cartouche, which morphs into bouquets, is engraved on the outside.

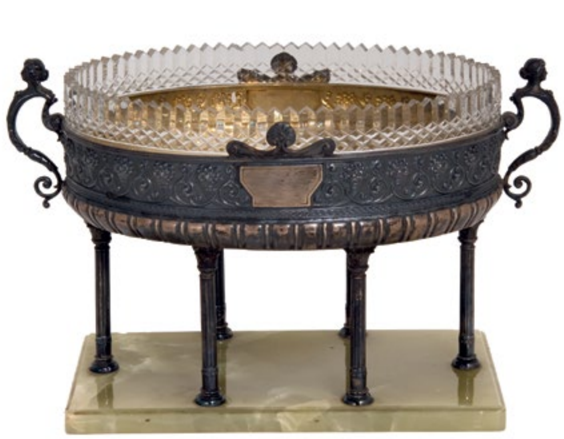
Bibl. Вујаклија 1974б: 3; Вујаклија 1978: 284-285.
Cf. Postnikova-Loseva 1974, 305, punch stamp no. 1936; 258, punch stamp no. 815-16.

257. PEDESTAL BOWL

Russia, Moscow, ca. 1908-1917
Silver – cast, pressed, artificial patination, gilded; colourless glass – polished; green alabaster.
Hallmarks stamped on the handles: Moscow district hallmark (an oval carving with the woman's head, number *84* and the Greek letter delta Δ; Постникова Лосева 1974; 305); a round assayer's marking with woman's head; a rectangular marking with the craftsman's initials – *MT*.
20 x 37 x 25 cm
inv. no. ЗСУ-232

The elegant oval bowl has a ribbed extension at a flat bottom and two curved handles with female busts on the narrow sides. It is decorated with horizontal stripes with a meander and a floral frieze with cornucopias. On the edge of the wide sides are two palmettes with a monogram cartouche. The polished glass piece is ribbed with serrated edges. The bowl rests on six legs in the shape of Corinthian columns whose base is attached to a rectangular pedestal made of green alabaster. The item is appealing and was already made entirely by a machine; surfaces are artificially patinated.

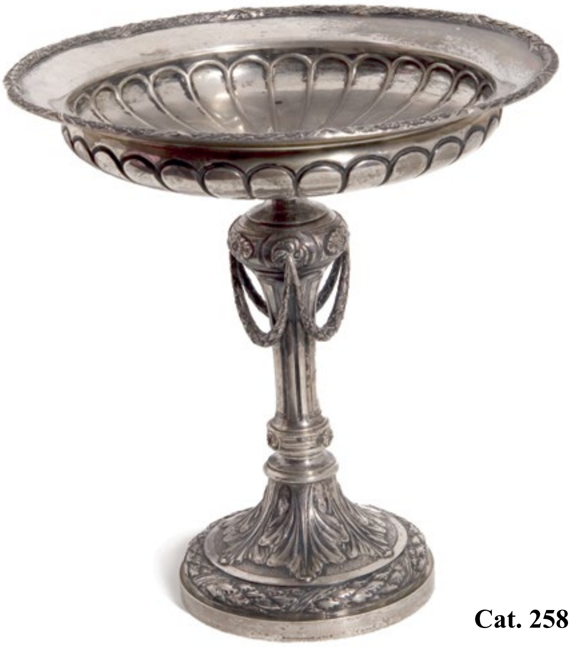
Bibl. Вујаклија 1978: 285.
Cf. Постникова Лосева 1974: 305.



Cat. 257

258. BOWL ON A FOOT

Germany, ca. 1900
Silver – cast, pressed.
Hallmarks cut on the outside: German hallmark (crescent moon with a crown; Paris 1975: 50), the number *800* (fineness marking) and the letter *H*; workshop name *GEBR: FRIEDLANDER*.



Cat. 258

h: 32 cm; D: 30 cm
inv. no. ЗСУ-271

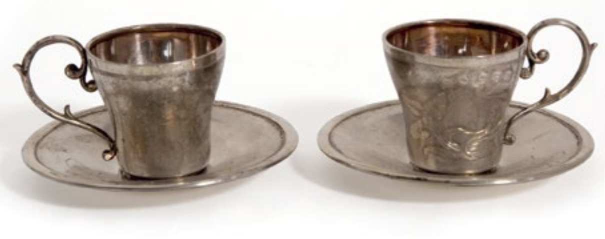
The item features a shallow bowl with an extended edge, ribbed sections on the bottom and a tall leg with a wide base. The decoration of the base includes acanthus leaves and laurel wreaths, and three small garlands hang from the nodus. The bowl is made in Classicist style, in the Friedländer brothers' Berlin workshop, who were court jewellers of the German emperor.

Bibl. Вујаклија 1978: 285.
Cf. Paris 1975: 50.

259. CUPS AND SAUCERS SET

Germany, ca. 1900
Silver – pressed, matte, gilded, engraved.
Hallmarks stamped on the bottom, on the outside: German hallmark (crescent moon with a crown); a rectangular marking with the number *800* (fineness marking); import mark of Austria (Vienna) after 1901.
Includes:
- two cups: h: 5.2 cm; D: 5.5 cm
- two plates: D: 10.7 cm

inv. no. ЗСУ-289-292



Cat. 259

The contours of the cups are simple; the bottom is tapered, with Rococo-style handles. Shallow saucers have a reinforced edge and are slightly concave. The cups are gilded on the inside and matte on the outside – the same as the plates. The surfaces are engraved with berries and buttercups leaves. Everything is pressed from very thin silver sheet with Art Nouveau decoration.

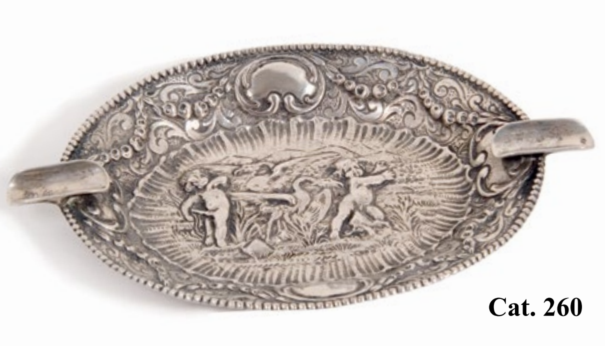
Bibl. Вујаклија 1978: 285-286.

260. ASHTRAY

Germany, early 20th century
Silver – cast, partially polished.
Hallmarks stamped and cut on the cigarette indentations: sample stamp – Germany (crescent moon and a crown), number *800* (fineness marking); import marking of the Kingdom of Yugoslavia for the 1919-1933 period.
8.5 x 13.3 cm
inv. no. ЗСУ-296

The ashtray is oval with two soldered cigarette indentations. In the middle is a scene of putti battling with cranes, and everything is framed by a border with Rococo-style ornaments and cartouches.

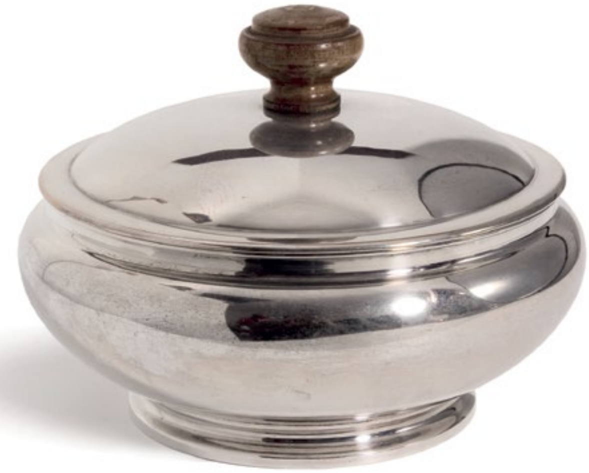
Bibl. Вујаклија 1978: 286.



Cat. 260

261. BOWL WITH A LID

Germany, first half of the 20th century
Silver – pressed; wood – turned.
Hallmarks cut on the bottom on the outside: German hallmark; number *800* (fineness marking); craftsman's



Cat. 261

marking *MT*; a stamped oval marking with bird and number *1* (unidentified export-import marking).
h: 14.5 cm; Ø 18 cm
inv. no. ЗСУ-231

The bowl is round with a convex lid that has a profiled wooden handle. The bottom rests on a shallow, extended foot. Without decorations.

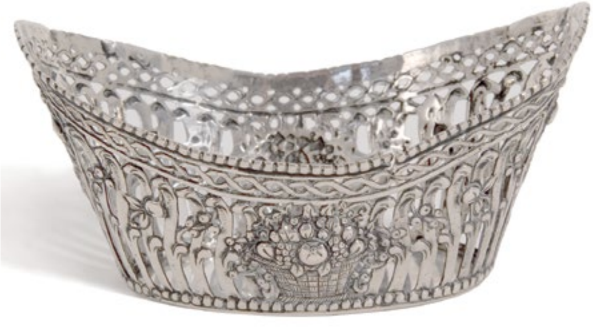
Bibl. Вујаклија 1978: 286.

262. DECORATIVE BASKET

Germany, 19th century (?)
Silver – cast, partially chiselled.
Hallmarks cut on the bottom, on the outside: German hallmark; number *800* (fineness marking); the new markings are cut over the old ones whose content was abraded; a stamped import marking of Austria (Prague) after 1901.
13 x 7 x 6.5 cm
inv. no. ЗСУ-278

The perforated oval basket is shaped of stylized floral branches arranged around two baskets with flowers and fruit. It was made in the first half of the 19th century, when German goldsmithing experienced artistic and technical decadence. It is manually chiselled and contains iconography that resembles Biedermeier and some English taste in the form of objects. Unfortunately, the original markings are abraded to such an extent that it is not possible to identify the city hallmark even by the shape of the punch stamp (Diviš 1976: 21; Paris 1975: 32-50). After 1888, the item received new markings over the old ones and, judging by the fact that it was imported to Austria after 1901, it is probably a piece imported from Germany in order to be sold to a collector.

Bibl. Вујаклија 1978: 286.
Cf. Paris 1975: 32-50; Diviš 1976: 21.



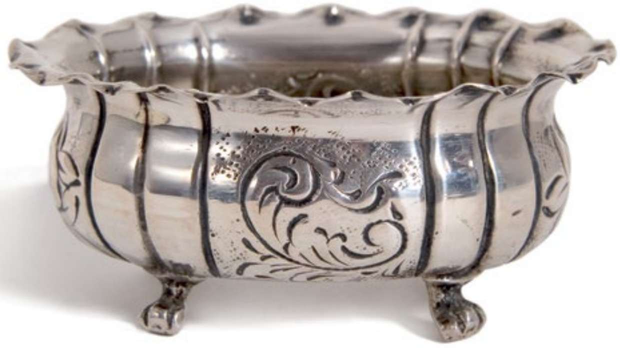
Cat. 262

263. SMALL BOWL

Germany, early 20th century
Silver – cast, wrought.
Hallmarks cut on the bottom, on the outside: hallmark – a crown (?) and the number *800* cut in two places (fineness marking).
5.6 x 7.7 x 3.5 cm
inv. no. ЗСУ-295

The elliptical bowl has a curved edge with a wavy extension. It is vertically segmented, with shallow wrought volutes and flowers. It stands on four cast lion legs.

Bibl. Вујаклија 1978: 288.



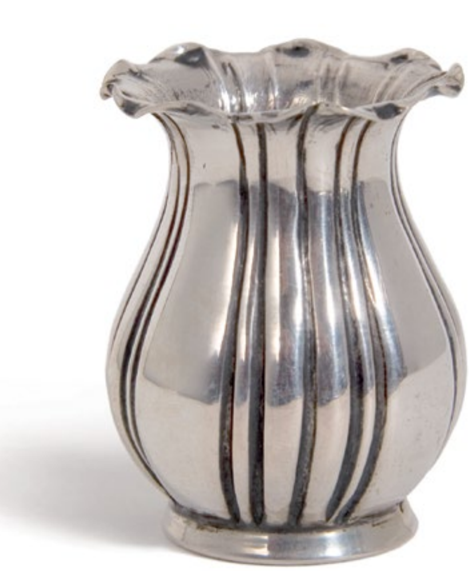
Cat. 263

264. SMALL VASE

Germany, early 20th century
Silver – wrought.
Hallmarks cut on the bottom on the outside: hallmark – a crown (?) and the number *800* (fineness marking). The work by the same craftsman as the item no. 261.
h: 4.7 cm
inv. no. ЗСУ-301

This is a small belly-shaped vase with a wide wavy mouth. It is vertically treaded with wrought lines.

Bibl. Вујаклија 1978: 288.



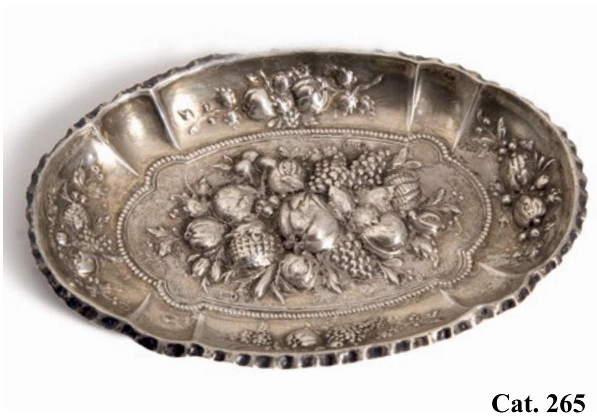
Cat. 264

265. ASHTRAY

Germany, early 20th century
Silver – pressed.
Hallmarks stamped on the upper surface: hallmark–a crown in an irregular punch stamp; number *800* (fineness marking) is cut; a round punch stamp with two indentations and a sickle-shaped marking (craftsman's marking?); import marking of the Kingdom of Yugoslavia for the 1919-1933 period.
8.5 x 13 cm
inv. no. ЗСУ-297

The item is elongated and oval, decorated with fruit arrangements.

Bibl. Вујаклија 1978: 288.



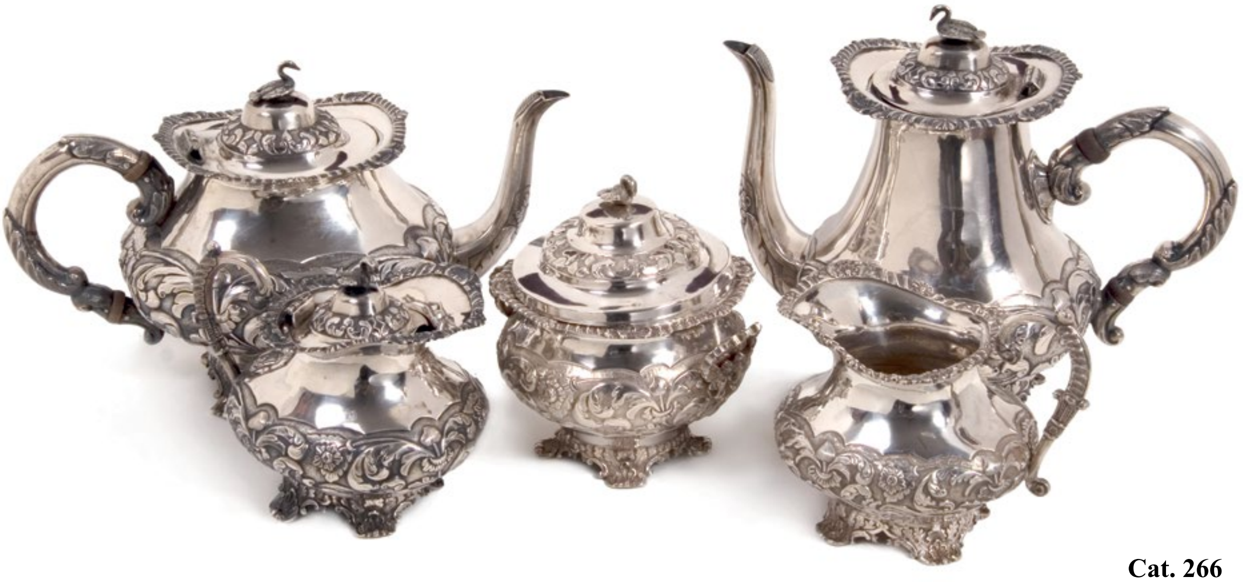
Cat. 265

266. TEA SET

Far East-Portugal, Porto, 1853
Silver – cast, wrought, chiselled, engraved.
Hallmarks stamped on the bottom, on the outside: there is a marking on the sour cream jug with several Chinese ideograms in a rectangular elongated punch stamp struck twice; other pieces have Porto hallmark for the 1853-1862 period (Paris 1975: 355) and the craftsman's initials in a rectangular punch stamp – *MPS* (Vidal 1997: I, 11, 151, 336); for all items the hallmarks was executed with an engraving knife in a zigzag line.
Includes:
- larger jug; h: 23.5 cm
- smaller jug; h: 19.5 cm
- sugar bowl; h: 15.8 cm
- sour cream jug; h: 15.3 cm
- milk jug; h: 14.5 cm

inv. no. ЗСУ-241-245
The set was purchased from the Subotica family Konen.

All the items are belly-shaped and have curved spouts. The handles are composed of floral elements in the shape of the letter S and rich floral motifs are wrought on the body. All objects stand on four legs made of floral volutes, and the lids are gradually profiled with a wrought floral band and a swan figurine on top. Floral wreaths are applied on all edges. As for the time and place of production, according to the shapes of the items, their decorating range and technique, the set could be tracked to a European country in the middle of the 19th century, as a successful artwork in the style of Rococo Revival. The technique has certain features that differ from other artworks by European craftsmen and were even less common for that period: the forms are wrought from thick metal foil with rather plastic decoration and massive casted parts (bases and handles of three smaller pieces) whose ornamentation is done with engraving knives, used to model the entire decoration. There are certain inconsistencies in the way the decorations are made, which indicate that the craftsman used bulky forms to imitate the decoration of the Rococo template, but with little understanding of the character of the Rococo contours. The wide floral border in the middle of the object is too sharply separated from the smooth surfaces, the heart-shaped fruits in vines are engraved with straight parallel lines that deviate from the fruit forms while some branches have a rigid extension, opposing the curls and waves of ornaments. The engraving technique (modelling) of ornaments on the feet is common with oriental artworks, with a tendency to frame multiple, small details, plastically executed, with a strip of flat surface,



Cat. 266

which in this case is in the shape of a horseshoe. The crafting quality is impeccable. All this indicates that this is done by a goldsmith from a country in the east who based his work on templates brought from Europe. The set was officially labelled as Portuguese and it is quite possible that it was made in Macau (former Portuguese colony) or nearby Canton, a region of cheap raw materials and labour which one of the eastern companies used for profit.

Bibl. Вујаклија 1978: 287.
Cf. Vidal 1997: I, 11, 151, 336.

267. SUGAR CUBE TONGS

Central Europe (?), mid-19th century
Silver – pressed.
Hallmarks stamped on the outside: a rectangular marking with a two-headed eagle and a crown or a number (city hallmark?); an elongated marking with Gothic letters *G & D* (?), (possibly the craftsman's initials).
l: 15 cm
inv. no. ЗСУ-239

The elongated tongs are composed of stylized floral elements, flowers and roses. It is a common accessory of Late Biedermeier tableware and includes usual content and decoration. It was made with a simple pressing technique.

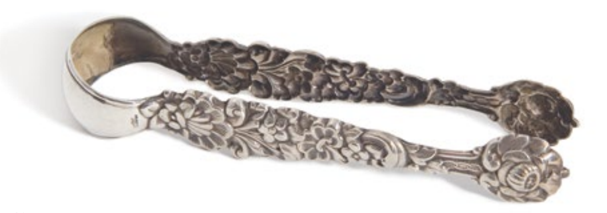
Bibl. Вујаклија 1978: 288.

268. SERVING TRAY

Central Europe (?), early 20th century
Silver – cast, partially wrought.
Hallmarks stamped along the upper edge: number *800* (fineness marking); a round marking with the craftsman's initials – *TL*; import marking of the Kingdom of Yugoslavia for the 1919-1933 period.
29 x 49 cm
inv. no. ЗСУ-269

The tray is oval, with a cast floral ribbon applied along the wavy edge. The decoration is unelaborated and repeats the already retarded Neo-Rococo from the first half of the 20th century, with hand-wrought profiling on the model.

Bibl. Вујаклија 1978: 288.



Cat. 267

Cat. 268

CLOCKS

A small collection of clocks consists of five items of French origin. Old photographs of Ilić's house interior show that there had been more of them, but were not inventoried and therefore did not manage to the Foreign Art Collection which was established later. The oldest and most artistically valuable is a clock with a porcelain vase, possibly a work from the 18th century or a Sévres copy from the 19th century. The clocks made in the Paris workshop Pons are also valuable and historically significant.

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269. CLOCK WITH PORCELAIN VASE

France, Sévres, 1771 (?) or a later copy
Bronze – cast, chiselled, gilded; porcelain – gilded with colourful ornaments; clock mechanism with a pendulum was made of brass alloy and steel, ornamented dial has white enamelled cartouches containing Roman numerals.
Marks: Sévres hallmark (crossed letters L, blue colour below the glaze, with the annual letter *S* (1771) and the letter *M* (marking of the vase painter Moiron or Ambroise Michel) (Jedding 1974: 160; Danckert 1967: 275-277; Weis 1972: 294; Cushion-Honey 1974: 128), bronze marking (*H.* or *N. PICARD* – most likely a founder), on the backs of the front porcelain plates there is a writing in italics *Phalen Raingo* – possibly a marking of the painter or designer of the original mechanism (Raingo family – watchmakers at the French court in the period of Louis XIV).
96 x 90 x 27 cm
inv. no. ЗСУ-329
Dr Ilić purchased the clock after the Second World War from Jovan Novaković in Belgrade.

In comparison to similar items from the Hermitage, made according to the designs of Louis-Simon Boisot and Antoine Simon Gemard (Эфимова – Торнеус 1976: no. Э-528, no. Э-892 and no. Э-865; Scarborough 1979: 97, 722-26, 887), the clock from the Foreign Art Collection closely resembles 18th century objects in terms of production technology (poor quality of porcelain mass, porcelain plates painting technique, processing and chiselling of metal parts). The porcelain hallmarks system dates from the 1770s (Гајић 1960-1961: 139-41), just at the time when the clock was dated to (ca. 1770). The mentioned designers made the bronze parts based on the templates by Étienne Maurice Falconet, who was the director of the Sévres and the art director of the modelling department at that time. Painted porcelain plates, the work of painters Moiron or A. Michel, rely on the templates of Jean-Baptiste Oudrie and François Boucher. It is possible that this clock is a copy based on 18th century models, made in Sévres in the first half of the 19th century, and surely not a Historicist artwork of the Louis Philippe era. It is certain that Sévres did not copy its 18th century marking in the 19th century, so the dating of this exquisitely made piece still remains unsolved. The same clock with two accompanying candelabras is kept in the president's office in the Kremlin and is most likely inherited from the old inventory found in the Great Kremlin Palace while another copy is exhibited in the Topkapi Palace in Istanbul and is considered a 19th century work. Also, the same copy is in the Yusupov Palace in St. Petersburg, the mid-19th century French work.

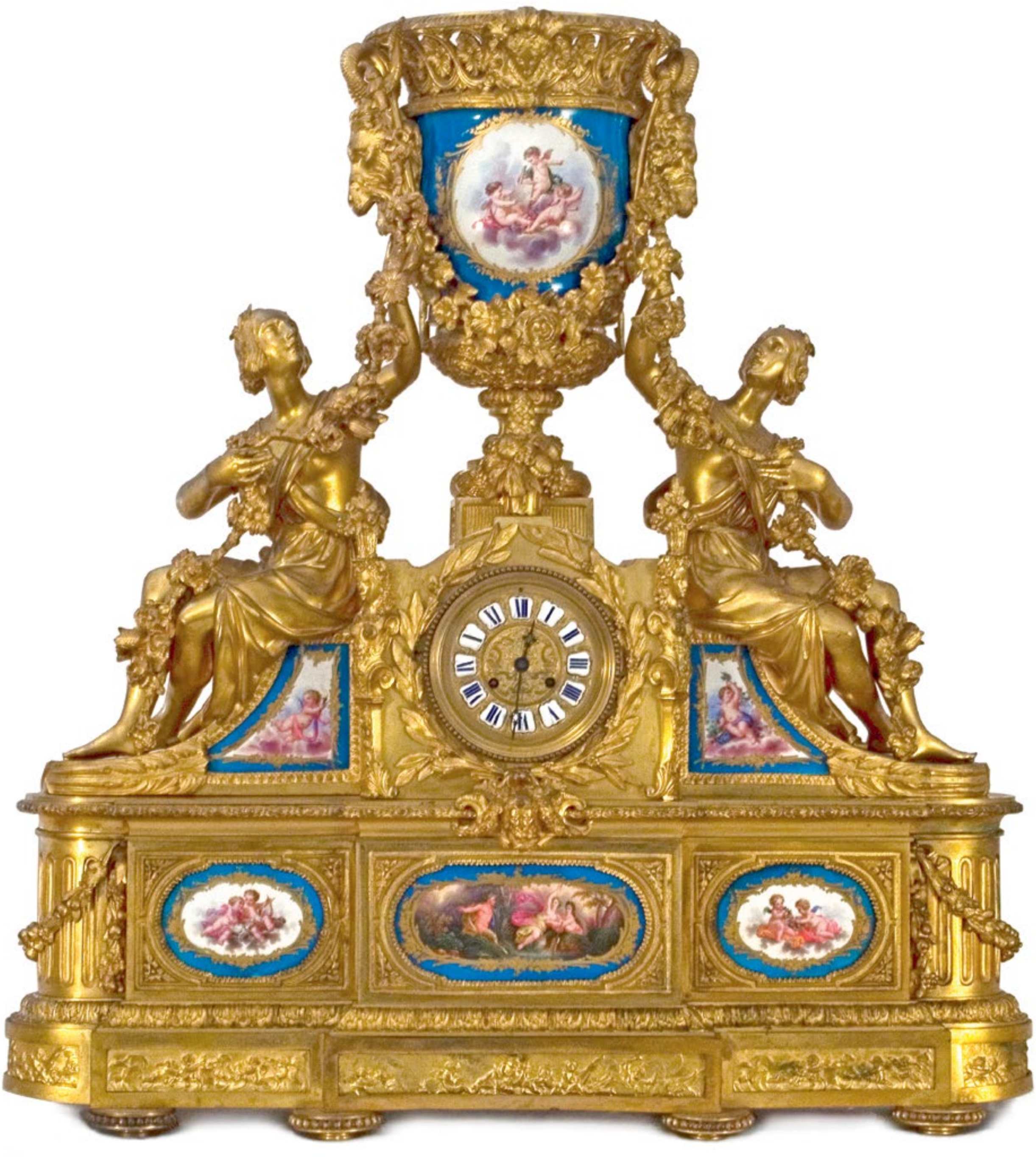
Bibl. Вујаклија 1972: 3; Вујаклија 1989: 7.
Cf. Гајић 1960-1961: 139-41; Эфимова – Торнеус 1976: no.Э-528, no. Э-892 and no. Э-865; Scarborough 1979: 97, 722-726, 887.

270. MANTEL CLOCK

France, early 19th century
Bronze alloy – cast; pendulum mechanism made of brass and steel, the dial with Roman numerals has simple profiled hands.

Marking on the mechanism: *Pons*.
60 x 48 x 18 cm
inv. no. ЗСУ-330

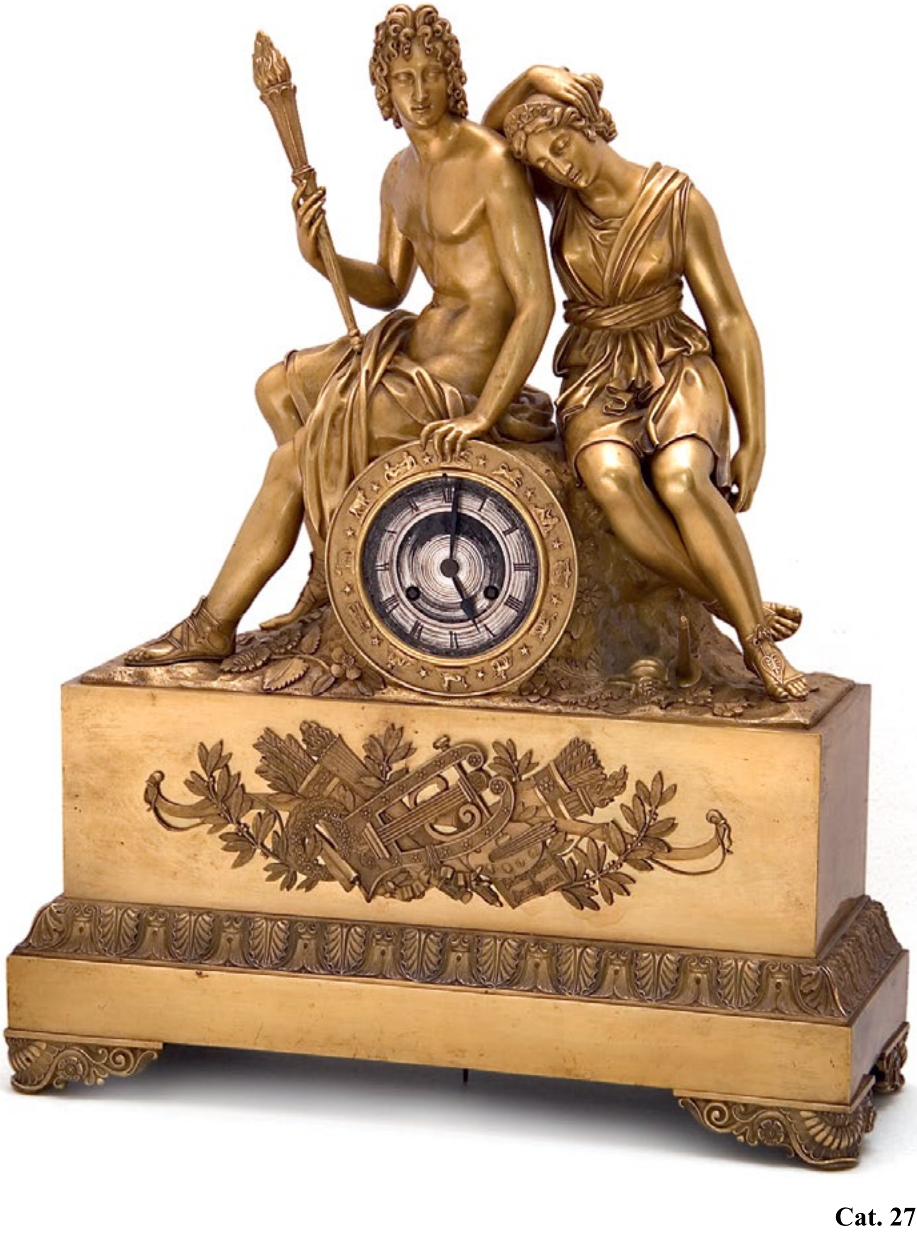
The marking on the mechanism belongs to Honoré dit Pons de Paul who came from Grenoble to Paris at the beginning of the 19th century and patented his new inventions there. The clock features common shapes for the Late Empire style with refined forms and decorations – a palmette frieze, legs made of stylized volutes and an arrangement of emblems representing arts and noble skills. The content of figural composition and emblems is simple and clear: Apollo (Helios), god of light and protector of art, holds a lighted torch, a symbol of daylight, with a sunflower next to his feet, depicting an old allusion to the day cycle. Selena, the goddess of night and moon, represents the prefiguration



Cat. 269

of Apollo's sister Diana, is sleeping, leaned against her brother. Next to her feet is an extinguished torch and poppy cocoons – emblems of night, sleep and darkness. The passage of time is also symbolized on the zodiac signs around the dial. Such refined and planned iconography on these types of clocks is typical of Classicism and is the result of genuine interest in antiquity. This interest was kindled in numerous manuals and other literature which included chalcographies of mythological characters and stories, followed by short comments, that had a great influence on the applied art of Late Classicism and Early Biedermeier (Wien 1809). Similar examples of such items preserved in this region can also be found in the domestic literature (Миловановић 2005: 93, 121; Нan 1964: cat. 61). Despite a certain frigidness in processing technique, as a consequence of copying antique sources and themes, clocks belonging to this style are perhaps the last examples of predesigned decoration, harmonized with the function of the object, before the appearance of Historicism in European applied art.

Bibl. Вујаклија 1972: 5; Вујаклија 1989: 13.
Cf. Vienna 1809; Хан 1964: cat. 61; Миловановић 2005: 93, 121.



Cat. 270

271. TABERNACLE CLOCK WITH TWO CANDELABRAS

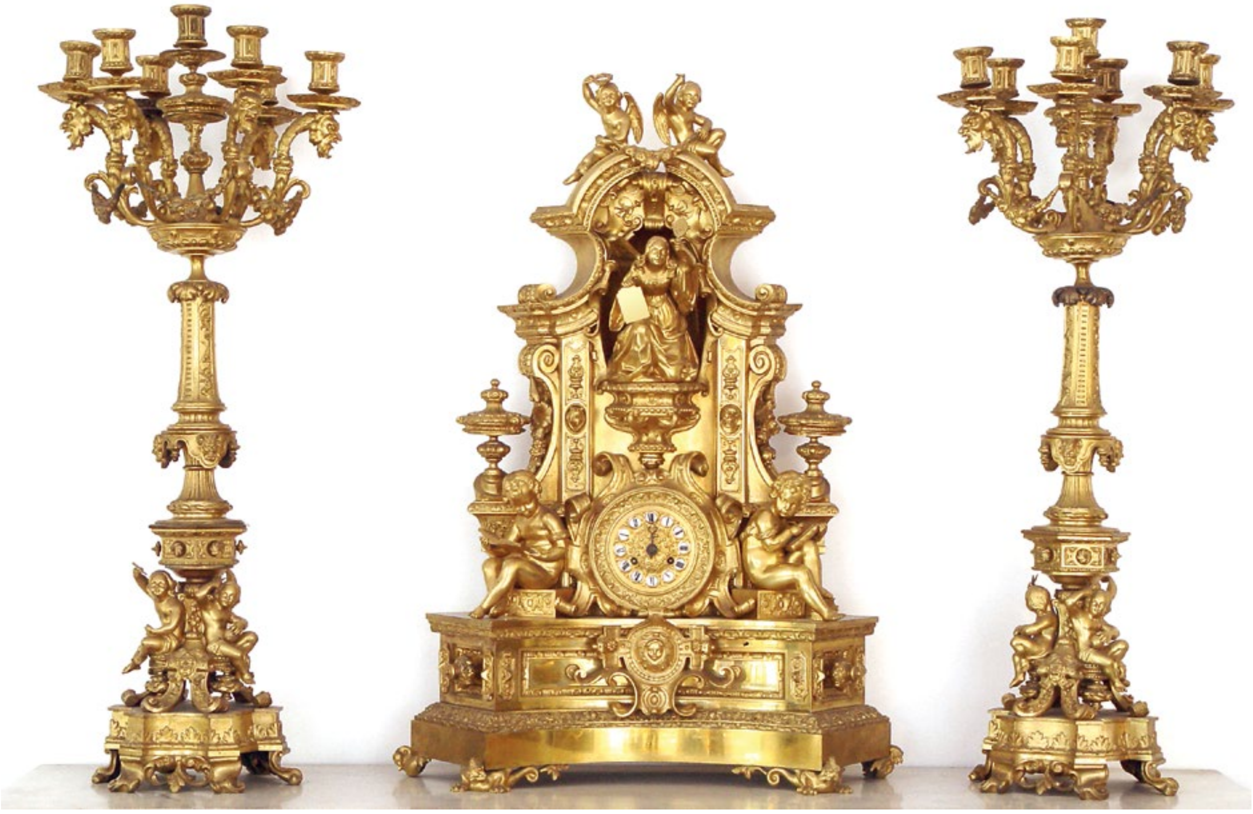
France, 1830s
Brass alloy – cast, chiselled, gilded; pendulum mechanism made of brass and steel with enamelled Roman numerals on an ornamented dial.
Marks on the mechanism: *Pons, Medaille d'or 1827; J. B* (probably the founder'sinitials) and no. 1227 (machine number).
79 x 58 x 22 cm; candelabras h: 85 cm
inv. no. ЗСУ-322-324

The Pons inscription followed the year 1827 refers to Honoré dit Pons' improved patent which he received awards for until the mid-19th century, and which dates this clock to the 1830s. The whole set represents a Historicist composition from the Louis-Philippe era. It features surprisingly exceptional manufacture which also points to the first half of the 19th century. The clock case and the candelabras are essentially well-built and are laden with multiple cartouches, profiled sims, wreaths, figurines and mascarons, which do not have a significant iconographic content since the designers borrowed them from templates thus creating a rich decorative ensemble. Fine chiselling and craftsmanship perfection are the result of a high-priced purchase agreement and are seldom found on artworks of this kind.

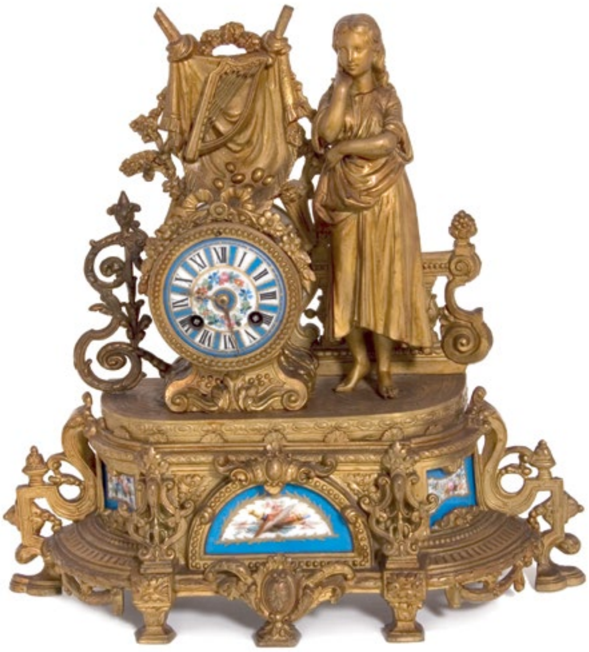
Bibl. Вујаклија 1972: 5; Вујаклија 1989: 12.

272. MANTEL CLOCK

France, second half of the 19th century
Metal alloy – casted and bronzed; porcelain – multicoloured decorations; pendulum mechanism made of brass and steel, multicoloured enamelled dial with Roman numerals.
Marks: *LQ* marking on the mechanism (most likely the founder'sinitials); ink inscription on the back of the porcelain plates – *Silvin Mignon*.
39 x 38 x 16 cm
inv. no. ЗСУ-331



Cat. 271



Cat. 272

The clock is a common Historicist item from the second half of the 19th century combined with decorations borrowed from previous styles and transformed into an appealing ensemble. It depicts a pastoral theme with a shepherdess and a harp in the background; it rests on a wide pedestal decorated with wreaths, cartouches and ornamental appliques. On the backs of decorated porcelain plates is the name Silvin Mignon, written in ink, and most likely originate from Sévres. The mechanism is possibly a mass product by the famous company Japy Freres et Cie from Beaucourt, which in the second half of the 19th century was one of the largest manufactories in France (London 1987: 146-8).

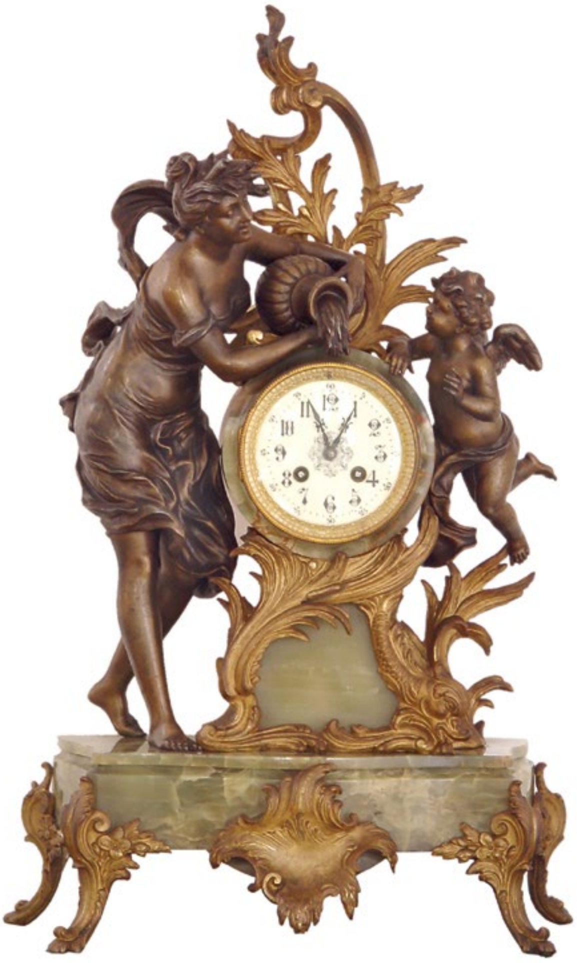
Bibl. Вујаклија 1972: 5; Вујаклија 1989: 13.
Cf. London 1987: 146-148.

273. TABLE CLOCK

France, late 19th century
Bronze – cast, chiselled and patinated; green alabaster – polished; pendulum mechanism made of brass and steel, white enamelled dial with Arabic numerals.
Marks on the pedestal: *Rolannd* (modeller); mechanism marking: *S. Marti et Cie 1889, 664 C.*
65 x 38 x 15 cm
inv. no. ЗСУ-56

The clock mechanism, which won a silver medal in 1889, was made in the manufactory of S. Marti in the late 19th century (London 1987: 147-8), while the bronze case was probably made in the early 20th century. The name of the modeller, Rolannd, inscribed on the pedestal, cannot yet be identified, but he certainly is a skilful craftsman of small plastic pieces from the late 19th century. Without investing a lot of details and emblems, he created a clock in the style of Fine de siecle, thus demonstrating the features of the period called La belle epoque. He expertly used the ancient emblems of time: a nymph with a water jug and a flying putto who suggests what kind of preoccupations are in question. The late-19th-century French applied art was purposefully deluged with exactly such themes and allusions. The presence of Art Nouveau is already felt in the undulating technique of creating folds and in the posture of the nymph and her hairstyle.

Bibl. Вујаклија 1972: 5; Вујаклија 1989: 14.
Cf. London 1987: 147-148.



Cat. 273

PORCELAIN AND CERAMICS

After furniture and silverware, porcelain and ceramics form the largest group of applied art objects in the Collection – 43 pieces of porcelain, one faience and two ceramic items. Apart from two operative ceramic stoves, all other material is entirely decorative – figurines and figural groups, vases, decorative cups and dining table accessories. According to the old photographs of Ilić's home and lists prior to 1964, the number of items was significantly higher, especially in comparison to the confiscation list from 1954. Dr Ilić also owned pairs of large fireplace vases, artworks from Sévres and Vienna, as well as pieces of Far Eastern porcelain lavishly decorated and fitted with gilded bronze. None of the mentioned decorative porcelain can be identified in the Collection's depository. Apparently, Dr Ilić mostly procured porcelain on the domestic art market after 1954.

Dr Ilić wished to include in his collection products of successful and famous 18th century manufactories, such as Meissen, Vienna, Naples and Sévres. He managed to achieve that, but only to some extent, since collectors have to remain understandably cautious when purchasing decorative porcelain. As his suppliers were mainly intermediaries, the collection also included items of lesser value or certified copies of well-known manufactories. Extensive literature dealing with the history of items and with instructions for collecting porcelain also contributes to this, but often leaves the collectors in confusion. A special difficulty are the licenses that larger and older manufactories (Meissen, Vienna, Berlin, Sévres) issued to small workshops or newly established porcelain factories in the second half of the 19th century, which often included the label copyright. Also, under the influence of the prevailing style of Historicist Eclecticism, the old well-known manufactories duplicate their own production programme by directly copying 18th century models so, in many cases, only in-depth technological analysis can establish the time of production.

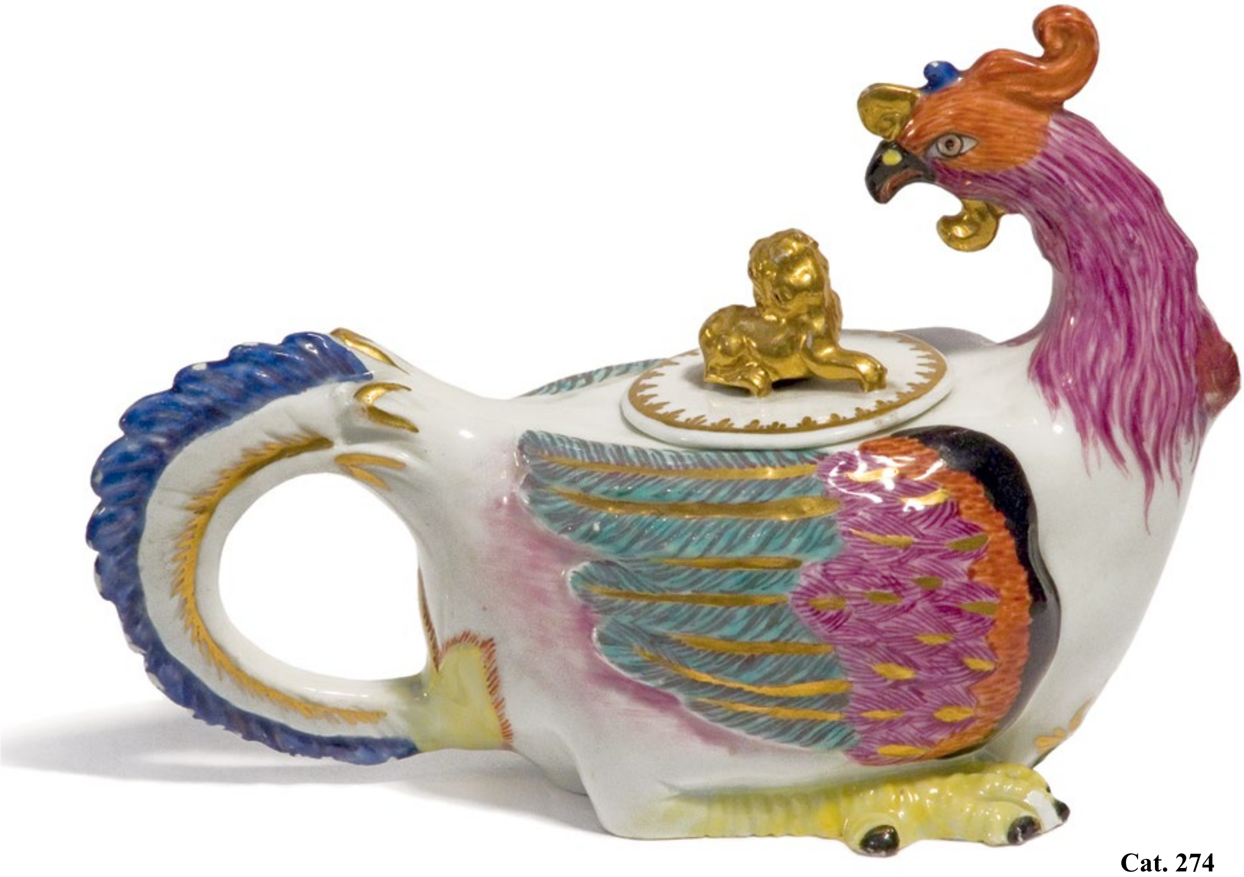
The porcelain from Ilić's collection has not yet been published in its entirety, except for certain pieces in the exhibition catalogue that contains data on previously identified workshops and craftsmen (Mira Džepina 1978). The scope of descriptions, further in the catalogue, depends on the significance of the item and its authenticity. Given the extreme diversity and the number of manufactories, the chronological order was provided in most cases, with certain deviations in case of a product by the same manufactory in a longer period of time – licensed works or copies.

The earliest examples of porcelain in the Collection are five pieces that originate from the oldest German manufactory in Meissen (cat. 274-276). These items, belonging to the first half of the 19th century (cat. 277-288), are common for Biedermeier and were made by Viennese and Czech manufactories. The largest group of 14 porcelain pieces are mostly artworks by German and Czech manufactories from the second half of the 19th century made in the style of Rococo Revival and other neo-styles (cat. 289-300). A special group in Ilić's collection involve artworks by several small workshops located from Volkstedt to Rudolstadt in Thuringia (Germany) (cat. 301-309). Thanks to the rich deposits of quality kaolin found there in the late 19th and early 20th centuries, manufactories of luxury and decorative porcelain started to emerge and soon flooded the European and American markets with appealing artworks, but mostly copies of famous products by old European manufactories. More recent products for the collector's market, whose dating is based on the quality of material, glaze, colouring and ornamentation technique (cat. 310-311), are two figural groups inlcuding appealing works of technically fine quality, but lack creativity. At the time being, it is not possible to precisely locate the production place of these items. There are only three objects in the Collection that could be identified as Classicist ceramic pieces – Zsolnay figural group and two fireplaces (cat. 312-314).

274. TEAPOT

Germany, Meissen, 1730s
Porcelain – white glazed, multicoloured decorations, gilded.
Marks: Meissen mark – blue colour below the glaze (Danckert 1967: 176-179); on top of the manufactory marking there is a gold-painted ornament with the letter *A* over the glaze, possibly a monogram of Augustus the Strong or Friedrich Augustus III (Zimmermann 1926: 347, 361, footnote 150).
11 x 16.5 cm
inv. no. ЗСУ-219

A small pot in the shape of a rooster whose head is turned backwards and the tail, which is also a handle, is bent downwards. The bottom is flat, ground, and on the back, there is a small opening with a lion figurine lid. The colours are intense – bright yellow, blue, purple, red and black, with golden shading. The quality of porcelain and glaze on this item is exceptional, and the colouring technique indicates a talented painter. The features of the pot were copied from Chinese prototypes, which was a common practice in the early Meissen period (Albiker 1935: fig. 253). After the fall of Dresden in 1731 (Berling 1900: 46…., Acten stück No 2, Caput III, possibly no. 258), the list of items that the manufactory sold also included this piece, described as white unpainted porcelain. It is possible that the identical item kept in the Ipármüveszeti museum in Budapest (inv. no. 9305 a-b) originally comes from that collection, because it was obviously painted later, quite roughly and by an amateur. The example from the Collection is magnificently painted, with pigments found on Meissen porcelain from the first decades of the 18th century. In 1900, Berling claimed that a copy, kept in the Dresden collection, was made before 1730, and back in 1906 a copy identical to this one was sold at an auction in Cologne (Cöln 1906: vol. XXIV, no. 692). In 1734, J. J. Kaendler, the best Meissen manufactory modeler from the first half of the 18th century and a technological innovator, wrote a note stating that “Ebenfals ist noch zu einem Thee Pot ein



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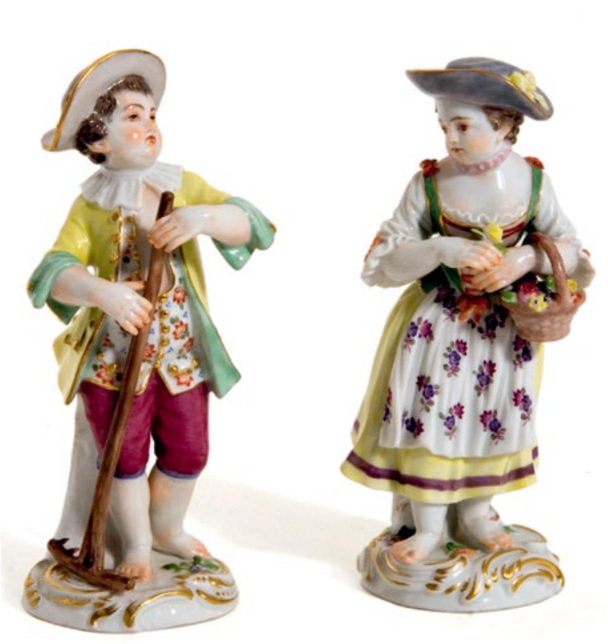
Hahn gefertigt werden von mittelmässigen Grösse*"* ("a medium-sized teapot, shaped as a rooster, was also made") with dimensions 10.9 x 16 cm that correspond exactly to the dimensions of this object, so it can be assumed that the Collection possesses a rare and original piece of Meissen porcelain from Kaendler's period (Rückert 1966: 198, cat. 1126, 277). Another teapot modelled by Kaendler in 1735 is also of a similar form (Rückert 1966: vol. 277, cat. 1127, with the same marking as on this copy).

Bibl. Džepina 1978: 22.
Cf. Albiker 1935: fig. 253; Berling 1900: 46; Cologne 1906: vol. XXIV, no. 692; Zimmermann 1926: 347, 361, footnote 150; Rückert 1966: 198, cat. 1126, 277; vol. 277, cat. 1127; Danckert 1967: 176-179.

275. PAIR OF FIGURINES

Germany, Meissen, ca. 1780
Porcelain – white glaze, multicoloured decorations and gilded.
Marks: Meissen's mark – blue colour below the glaze; the marks on the girl – stamped numbers *110* and *8*, and red number *22* over the glaze; marks on the boy – stamped number *29*, scratched number *10*, and golden number *48* over the glaze.
the girl h: 13.8 cm; inv. no. ЗСУ-191
the boy h: 14 cm; inv. no. ЗСУ-192

The figurines are placed on oval pedestals made of Rococo-style volutes with scattered flowers. The barefoot girl is wearing a hat, a yellow skirt, an embroidered apron and a green vest. She carries a flower basket over her left arm. The boy is also barefoot and is wearing a hat, a yellow frock coat, purple trousers and an embroidered vest. He is holding a rake in his hands. Both figures lean on a disproportional pedestal or a stump. The colours are quite intense, the details are finely painted, and the complexions are slightly highlighted with a blush. The edges of clothes, hats and volutes are gilded. The two figurines are most likely a pair of popular characters from Acier's period (Zimmermann 1926: 264-268) which depict children or adults doing daily chores, although the same figurines first appear in Kaendler's work from ca. 1740 (Meissen with, I: vol. II, no. 8 the girl, vol. II, no. 10 the boy). Hermann Jedding (Jedding 1974, I: vol. III / 74, fig. 196, 197) suggests that these figurines belong to Marcolini's period and cites similar examples kept in the Museum für Kunst und Gewerbe in Hamburg which are almost identical to this one (the boy does not hold a rake and the girl carries fruit instead of flowers; there are also variations in the embroidery), and they have the same dimensions and markings. This is a quite common procedure in porcelain figurines making, especially in the 18th century, when the basic mould was the same, while the details and accessories, which were subsequently glued to the basic mould (wreaths, tools, weapons, baskets), often varied, especially in the ornamentation and the colour of the clothes. The items from the Collection do not have a characteristic Meissen dot marking (Punktzeit), so this is most probably a high-quality copy by the manufactory based on their own models, but belonging to the first third of the 19th century.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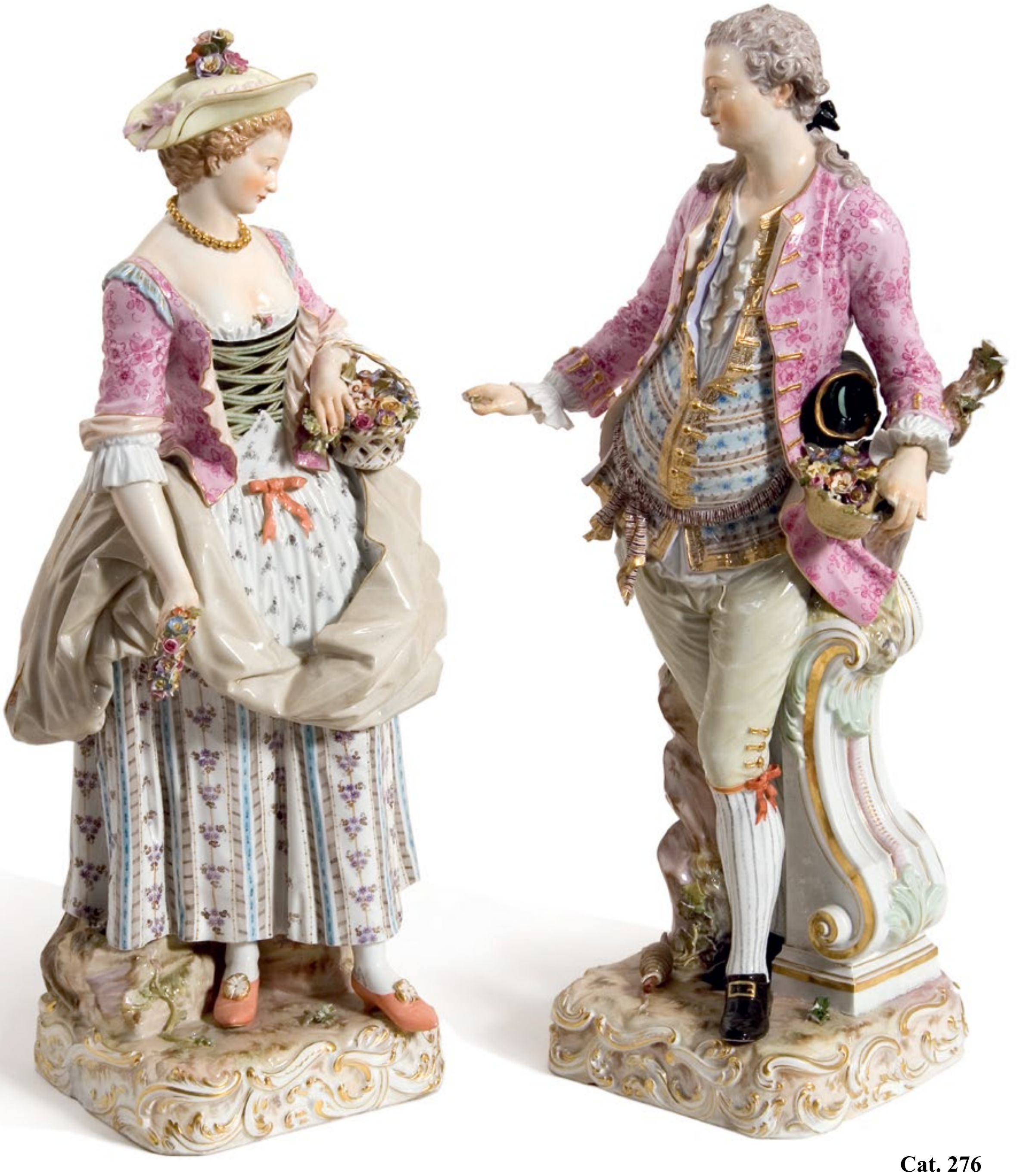
Bibl. Džepina 1978: 22.
Cf. Meissen s. a .., I: vol. II, no. 8; vol. II, no. 10; Zimmermann 1926: 264 – 268; Jedding 1974, I: vol. III / 74, fig. 196, 197.

276. PAIR OF FIGURINES

Germany, Meissen, third quarter of the 18th century (?)
Porcelain – white glaze, multicoloured decorations and gilded.
Marks: Meissen's mark – blue colour below the glaze; scratched inscription *101. B. 65.*on the girl and the number

38 with black colour over the glaze(possibly painter's marking); number 101 stamped on the young man with scratched numbers *2868* and *38* over the glaze.
the girl h: 49 cm; inv. no. ЗСУ-227
young man h: 50 cm; inv. no. ЗСУ-228

Both figurines belong to one set and are positioned as such. They stand on rectangular pedestals decorated with plastic volutes. The young man is leaning on a cut down tree and a console made of large volutes, while the girl is leaning only on a cut down tree. Both figurines are dressed in costumes typical of the 1760s and 1770s. There is a spindle next to the young man's legs. In his outstretched right arm, he held a flower bouquet (which is now missing), and under his left arm he is holding a basket of flowers and a hat. The gilded details have a glossy polish. Floral wreaths and bouquets, embroidery details, clothes patterns and colours are made in pastel tones of pink, bright green umber, and more intensive



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red and black. Complexion was made by gentle dilution of pink ochre. Hair strands are painted beautifully and carefully. Judging by their posture, modelling, faces and other iconographic attributes, both figurines should belong to the Late Rococo, during Acier's period in the manufactory, when the figural style of Meissen porcelain was strongly influenced by the French Rococo (Zimmermann 1926: 264, 268). Although the sculptures belong to small-scaled plastics, the figurines possess certain monumentality with well-measured proportions between large masses and chiselled details, without overemphasized colours. This set represents a typical and idyllic pastoral theme which was very popular in the Late Rococo when these splendid compositions frequently occurred. Judging by the high-quality material, selected pigments, polished gilding and by the standard Meissen marking (blue swords below the glaze), this should be a product of this manufactory belonging to the 1770s. However, it is also possible that this artwork was made in the same manufactory, but in the mid-19th century, when Meissen mass produced dishes and decorative figurines from the old 18th century moulds due to the growing demand and new-fangled interest in reviving the old styles, thus making a huge impact on the replication of old models. A distinctive antiquity market and the increasing interest of civic society in collecting significantly contributed to this 19th century phenomenon. These items are certainly not the artworks by an anonymous copy maker or by a small workshop, and even if they are 19th century copies, they are the official copies of the Meissen manufactory according to their production quality (London 1987: 254, fig. 4-5, cites two objects on the market which are identical to these with slightly different ornamentation and dates them to the mid-19th century, without further explanation).

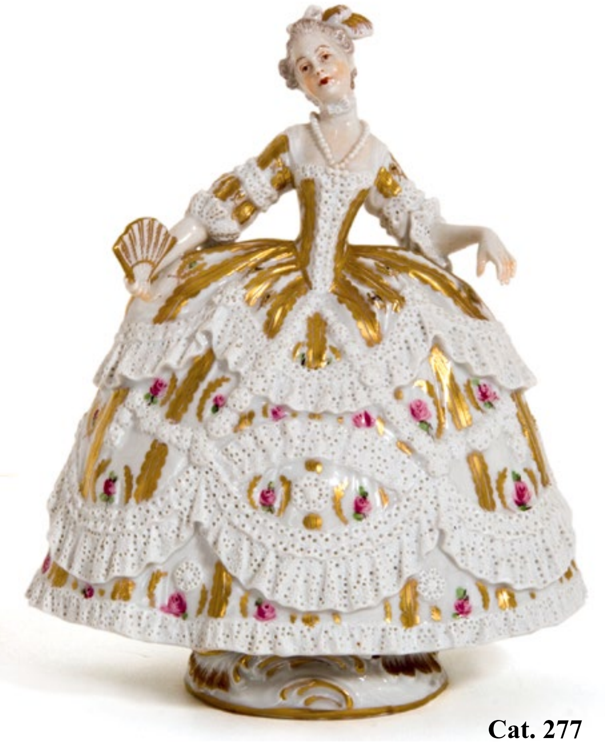
Bibl. Džepina 1978: 23.
Cf. Zimmermann 1926: 264, 268; London 1987: 254, fig. 4-5.

277. GIRL FIGURINE

Austria, Vienna, 1802
Porcelain – white glaze, multicoloured decorations, gilded.
Marks: Vienna mark – blue colour below the glaze, stamped number *802*.
h: 16 cm
inv. no. ЗСУ-193

A small figurine represents a slender woman in a crinoline holding a fan in her hand. It stands on a round pedestal, formed of volutes and smaller than the figurine. It is delicately painted with floral decor and is partially gilded. Although the figurine can be precisely dated to 1802 (Danckert 1967: 322; Weis 1972: 307; Neuwirth 1979: 59-61), it is most likely a model from Zorgental period made in the late 18th century in a Late Rococo style, without a hint of the upcoming Classicism neither in the fashion details nor in the rest of the figurine. Also, there are no stylistic imperfections, which were rather common in the age of Historicism that would suggest the 18th century copies (Neuwirth 1979: *I*, 17, cites the example of a late 19th century copy based on Kaendler's model of a crinoline figure made in the 1740s). These are most likely the popular small pieces of porcelain from the Viennese manufactory, remade according to the old models for open market and sold as long as they had any worth.

Bibl. Džepina 1978: 24.
Cf. Danckert 1967: 322; Weis 1972: 307; Neuwirth 1979: 59-61, 17.



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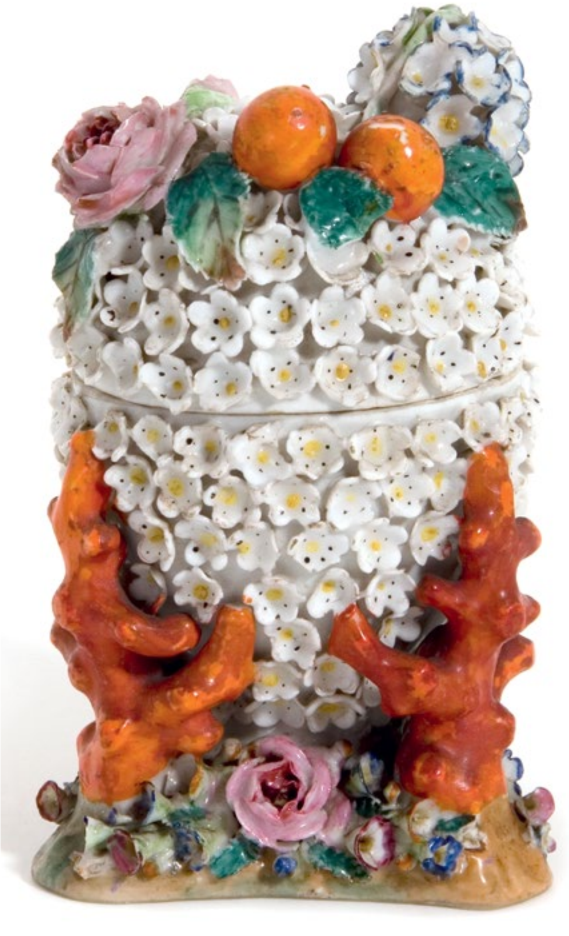
278. SWEET BOWL

France or Germany, the first third of the 19th century
Porcelain – white glaze, multicoloured decorations.
Mark: blue coloured *J.P.* below the glaze
h: 13.8 cm
inv. no. ЗСУ-197

An egg-shaped bowl is densely decorated with white flowers on the outside and stands on a disproportional pedestal with coral branches. A small bouquet and cherries are on the lid. The decorative bowl is a very popular piece from the 18th and early 19th centuries and is decorated with the Schneeballe decor (Weis 1972: 26, 145, fig. on p. 65) which was a specialty of Meissen and was copied by almost all manufactories. The copy from the Collection, labelled with capital letters J.P. (or I.P.?), should be the artwork of the smaller but highly respected manufactory in Fontainebleau, owned by the Frenchman, Jacob Petit (Scarborough 1979: 604; Weis 1972: 283; Danckert 1967: 74). However, it should not be ruled out that the bowl was made in one of the German manufactories, such as Ilmenau (Weis 1972: 257; Danckert 1967: 108-09), that created 19th century copies of old Meissen models or imitated French porcelain. Nevertheless, the paint is not of such a quality that we usually find in well-known manufactories.



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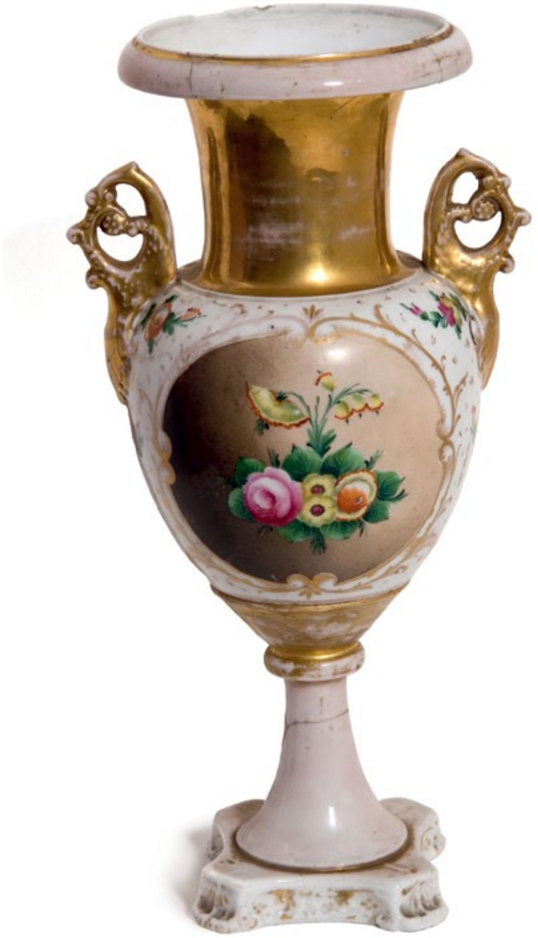
Cf. Danckert 1967: 74, 108-109; Scarborough 1979: 604; Weis 1972: 26, 145, 257, 283, fig. on p. 65.

279. VASE

Austria or Czechia, the second third of the 19th century
Porcelain – white glaze, multicoloured decorations, gilded.
No marks.
h: 33.8 cm
inv. no. ЗСУ-221

The vase has a pure Classicist profile, a narrow neck with a turned mouth, and is flanked by distinctive floral handles in a Classicist, Early Biedermeier style. The egg-shaped body stands on a rather narrow leg that rests on the square foot with sunken sides. On both sides it is decorated with a large Rococo cartouche with a greyish-brown sprayed base and a bouquet in the centre. The rest of the surface is decorated with smaller bouquets and gilded floral details. The neck, handles, cartouche edges, stem ring and the foot are gilded. The shape of the vase, the ratio of masses and proportions suggest the early 19th century Empire style, while the foot is decorated with discrete volutes, arranged symmetrically, with shell-shaped outlets at the corners. Considering that the vase was restored in the 20th century, when the joint between the upper part and the leg was regilded over retouched and plastered surfaces, there is a possibility that the part below the stem does not originally belong to this vase, but does belong to the same period. The bouquet painting does not suggest a professional porcelain painter from a large manufactory, but a rather unskilled painter who, with a certain naivety, interprets the templates used in the Viennese manufactory. Judging by the features of the painted Rococo cartouches which do not correspond to



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the Classicist form of the vase, this item might belong to a smaller licenced workshop from a later period, ca. 1830-40. The range of colours is typical for the Viennese manufactory, but lacks quality and craftsmanship. The gilding is quite abraded and is not of high-end quality. It could be suggested that the vase is the work by a hausmaler (Scarborough 1979: 369-370; Danckert 1967: 99). White porcelain made in manufactories such as Meissen and Vienna could sometimes be found on the free market, especially at the beginning of the 19th century, which opened up an opportunity for "hausmalers" and especially forgers to yield handsome profit, (Neuwirth 1979: 353-359) since they did not have to follow the strict rules of painting when painting on such Viennese porcelain.

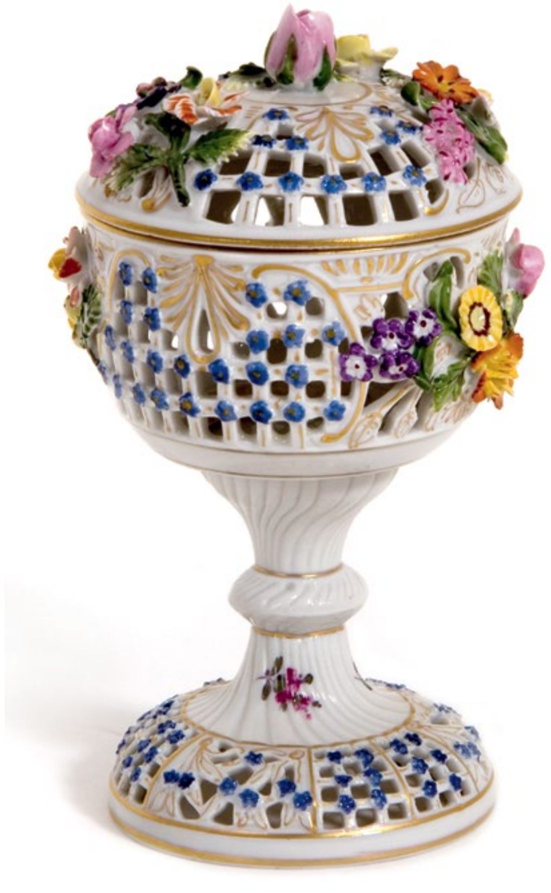
Cf. Danckert 1967: 99; Neuwirth 1979: 353-359; Scarborough 1979: 369-370.

280. POTPOURRI VASE

Germany, Ludwigsburg, before 1824
Porcelain – white glaze, multicoloured decorations.
Mark: Ludwigsburg mark – blue colour below the glaze (two crossed letters C; Weiss 1972: 269-270; Danckert 1967: 164).
h: 14.5 cm
inv. no. ЗСУ-194

On the extended foot with slightly turned legs there is a vase with a lid and gridded perforations with flowers and roses. Based on the label, the vase might be the work by an old Ludwigsburg manufactory, which stopped working in 1824. Also, it is possible that the piece represents a modern and very successful copy, made after 1948 according to the Ludwigsburg model from the late 18th and early 19th century (Danckert 1967: 165).

Bibl. Džepina 1978: 28.
Cf. Danckert 1967: 164; Weiss 1972: 269-270.



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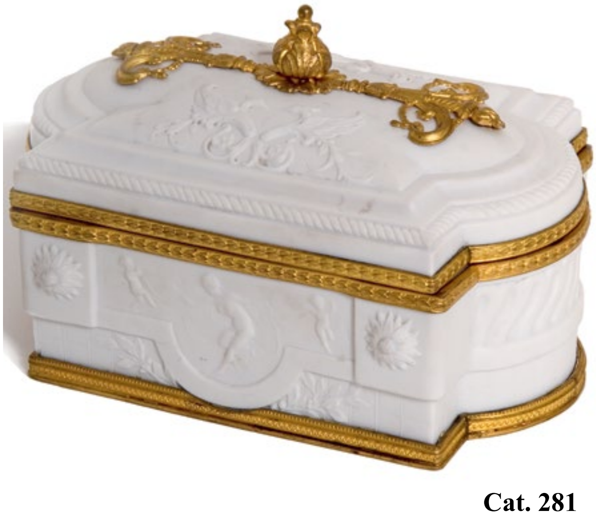
281. BOX WITH LID

Germany, Volkstedt, first half of the 19th century
Porcelain – biscuit, fittings made of cast, pressed and gilded brass alloy.
Marks: Volkstedt mark with blue colour over the glaze (crossed forks), stamped number *5434* and *1* (Danckert 1967: 312-313).
12 x 17, 8 x 11 cm
inv. no. ЗСУ-210

This is a rectangular box with two round outlets on the narrow sides. It includes a profiled lid which is raised in the middle. The edges of the bottom, of the box, and the lid, chained with gilded sheet metal and cast ribbon that contains a pattern of leaves and flowers, and a granular wreath. At the top of the lid is an acanthus bud which serves as a handle. On the lid, on both sides, there is a plastic ornament in the shape of affronted griffins whose bodies morph into floral volutes. The sides of the box are segmented, with fine reliefs on the wider sides that depict nymphs and putti that play music and dance. The shape of the box, it's profiling, segmentation of fields, the cast and pressed metal fittings, as well as the range and the themes of the relief decorations are typical Classicist features and are balanced and elegant. All the mentioned attributes can be found in central European applied art from the late 18th century to the late Biedermeier and include the artworks inspired by French Classicism. This box is undoubtfully the work by the Volkstedt manufactory from the classical period, with Christian Nonnein charge (1767-1800), when they produced quality pieces and were famous for their biscuit porcelain (Weiss 1972: 304).



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Bibl. Džepina 1978: 35.
Cf. Danckert 1967: 312-313; Weiss 1972: 304.

282. FIGURINE OF A YOUNG MAN

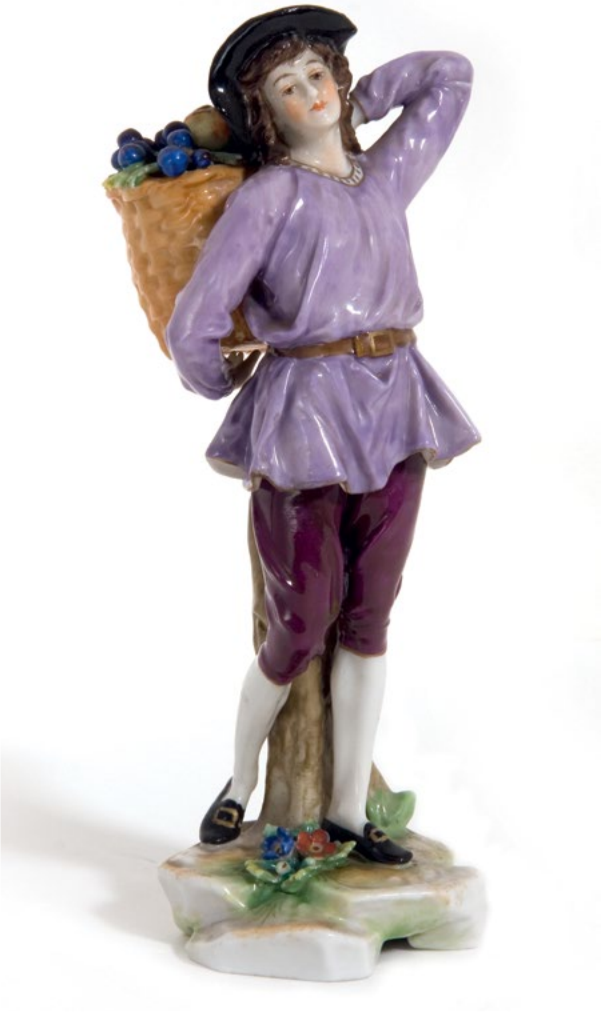
Italy, Naples (Capodimonte?), late 18th or early 19th century
Porcelain – white glaze, multicoloured decorations
Mark: Naples mark – capital letter *N* under the crown, blue colour below the glaze (Danckert 1967: 193).
h: 19.3 cm
inv. no. ЗСУ-196

A figurine of a young man stands on a disproportional pedestal, casually leaning against a trunk. He carries a fruit basket on his back. According to the marking on the bottom, the figurine should be the work by a manufactory in Naples from the late 18th century and even though this manufactory adopted primarily antique style, it was also known for producing "rather charming figurines in the late 18th century costumes" (Scarborough 1979: 549-550). The porcelain quality is good, and the colours are austere. It might be a work by a manufactory in Doccia which purchased models and the marks licence from the Neapolitan manufactory in the 1810s, but did not reach its technical quality. In terms of the mass quality and colours, and especially in terms of the iconography and style, this figurine suggests the late period of the Neapolitan manufactory.

Cf. Danckert 1967: 193; Scarborough 1979: 549-550.

283. NAPOLEON FIGURINE

Italy or France, first half of the 19th century
Porcelain – white glaze, multicoloured decorations, partially gilded.
Marks: a vague letter or musical symbol under the crown, blue colour below the glaze; stamped numbers *7245*.
h: 19 cm
inv. no. ЗСУ-202



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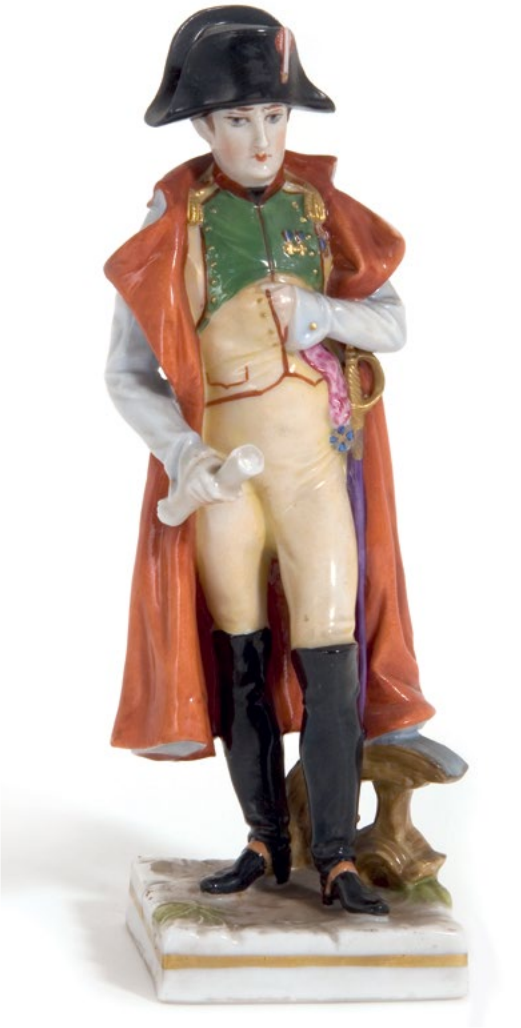

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The Napoleon figurine in a characteristic posture, leaning on a broken wheel with a scroll in his right hand, stands on a square pedestal. The glaze contains intense colourism. The model for this figurine may have been sculpted in Doccia or a small French manufactory in the first decades of the 19th century. The figurine from the Collection was most likely made in 1850s or 1860s, as evidenced by the very high series number. Summary painting, without much sophistication, is often found in this type of work intended for a general population that always showed interest in popular historical figures.

284. CUP WITH A SAUCER

Austria, ca. 1820

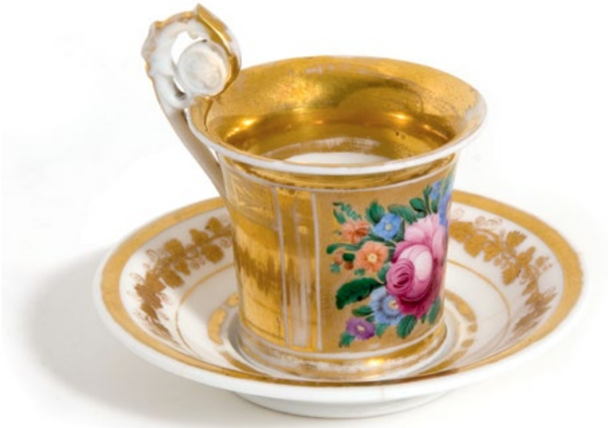
Porcelain – white glaze, multicoloured decorations, gilded.

Marks: blue letter *C* below the glaze and stamped number *6*.

cup h: 8.5 cm; saucer D: 13.3 cm

inv. no. ЗСУ-201

The cylindrical cup, with a slight upward extension, has a handle in the shape of a floral volute, raised above the edge, and is typical of Classicism (Zagreb 1973: 13-14, fig. on p. 25-26). The cup is gilded on the outside, with a painted flower bouquet in a rectangle, while the saucer is decorated with a gold wreath. The handle, parts of the inside and the unpainted



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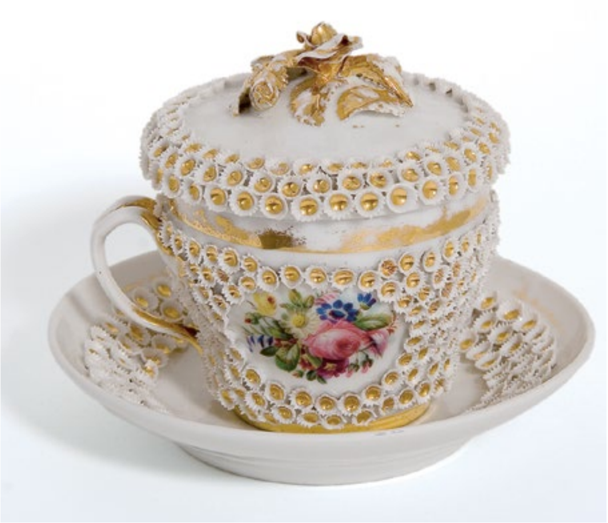

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areas are gilded, while the moiré gilding effect is executed on the outside of the cup. The saucer is of common profiling and possibly originates from a later period or belonged to another set. The shape of the cup, the decorating technique and the range of colours suggest the Viennese porcelain manufactory. Judging by the painting and gilding quality and especially by a rather free interpretation of floral patterns, it can be assumed that this work belongs to a smaller workshop from the former Austrian region, working under the Viennese manufactory license. Even if it does not date to the exactly same period, the saucer certainly belongs to the first decades of the 19th century and includes a rather naturalistic floral pattern common for Biedermeier.

Bibl. Džepina 1978: 29.
Cf. Zagreb 1973: 13-14, fig. on p. 25-26.

285. HOT CHOCOLATE CUP

Austria, first half of the 19th century
Porcelain – white glaze, multicoloured decorations, gilded.
Mark: red number *19* or *61*over the glaze.
h: 13 cm
inv. no. ЗСУ-198

The cup with a deep saucer and a lid has a C-shaped handle resembling a snapped twig with a floral applique and a flower on top. The lid, cup and saucer are decorated with a floral band with a brightly gilded centre. On two sides of the cup there are round fields with a painted flower bouquet. The whole set is a decorative version of the popular Biedermeier hot chocolate cups. The quality of porcelain, gilding and painted bouquets, and especially brilliantly executed Schneballe applique, suggest the work of a smaller Austrian or Czech manufactory operating under Viennese license.

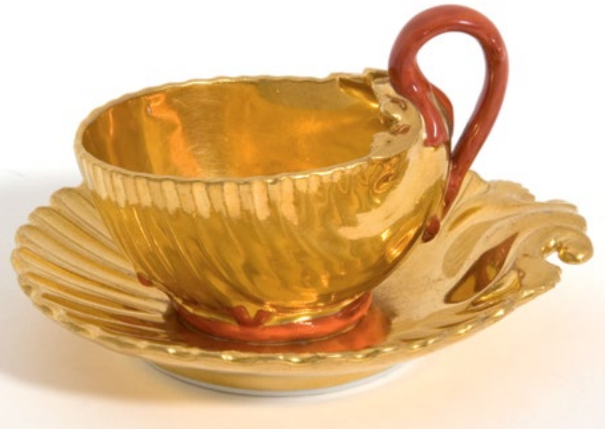
Bibl. Džepina 1978: 27-28.

286. CUP WITH A SAUCER

Austria, Vienna, 1826, 1833
Porcelain – glazed, painted in red, gilded.
Marks: Vienna mark – on the cup with blue colour below the glaze, and over the glaze is number *114* written in red, there is a scratched letter *C* and number *826*; Vienna mark is stamped on the saucer and above the mark is the number *114* inscribed in gold over the glaze, and stamped numbers *833*, *4* and *35*.
cup h: 9 cm; saucer: 13.5 x 14.5 cm
inv. no. ЗСУ-218

The cup in the shape of a deep shell has a handle made of a red coral branch that extends and encompasses the bottom of the cup. The interior and exterior of the cup is gilded, same as the saucer which is in the shape of a shallow shell. As customary with products of the Viennese manufactory, each original piece was properly labelled, making it is easy to determine the date on the piece from the Collection which, in case of both pieces, is stamped or scratched. There is also the painter's marking which at the same time might be the gilder's number 114, that corresponds to the number of a painter Johann Teufel (Neuwirth 1979: 563). The numbers 4, 35, or 53 are on the saucer and correspond to the markings of the mould maker (bossierer), but it is difficult to precisely determine which of the mentioned craftsmen produced this cup and saucer. Thus, the marking *C* on the saucer could refer to Johann Zillich, who worked in the manufactory from 1814 to 1826, but the year of manufactory on the saucer, refers to Franz Wühringer (Neuwirth 1979: 568). The confusion is all the greater because it is undoubtedly a set, whose pieces were made seven years apart.

Bibl. Džepina 1978: 26.
Cf. Neuwirth 1979: 563, 568.



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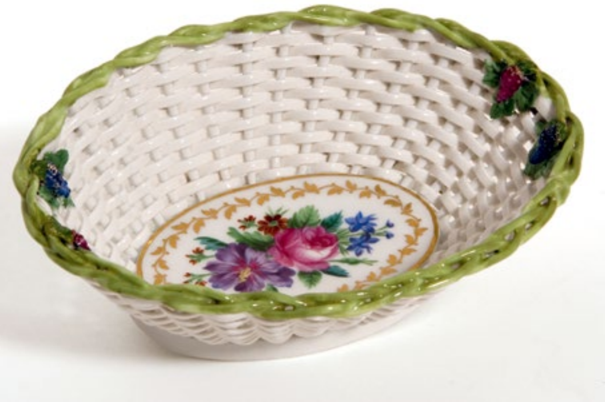
287. SMALL BASKET

Austria, Vienna, 1841
Porcelain – white glaze, multicoloured decorations, gilded.
Marks: Vienna mark – stamped; numbers *8* and *841* also stamped.
13 x 17 x 5.5 cm
inv. no. ЗСУ-216

The small basket is composed of an oval bottom and a body intertwined with porcelain ribbons, resembling genuine wicker basket. On the narrow sides, it had two handles which are now missing, and vine leaves with a grape cluster below them. A flower bouquet in a golden wreath is painted on the bottom of the basket. Top edge is painted green. This small elegant item is technically flawless and, judging by its shape and decoration, is a typical example of porcelain made in the Biedermeier style, without Neo-Rococo elements. The painter's marking is missing, and the stamped number *8* corresponds to the markings of the mould maker Joseph Fender Jr. (Neuwirth 1979: 571).

Bibl. Džepina 1978: 27.
Cf. Neuwirth 1979: 571.



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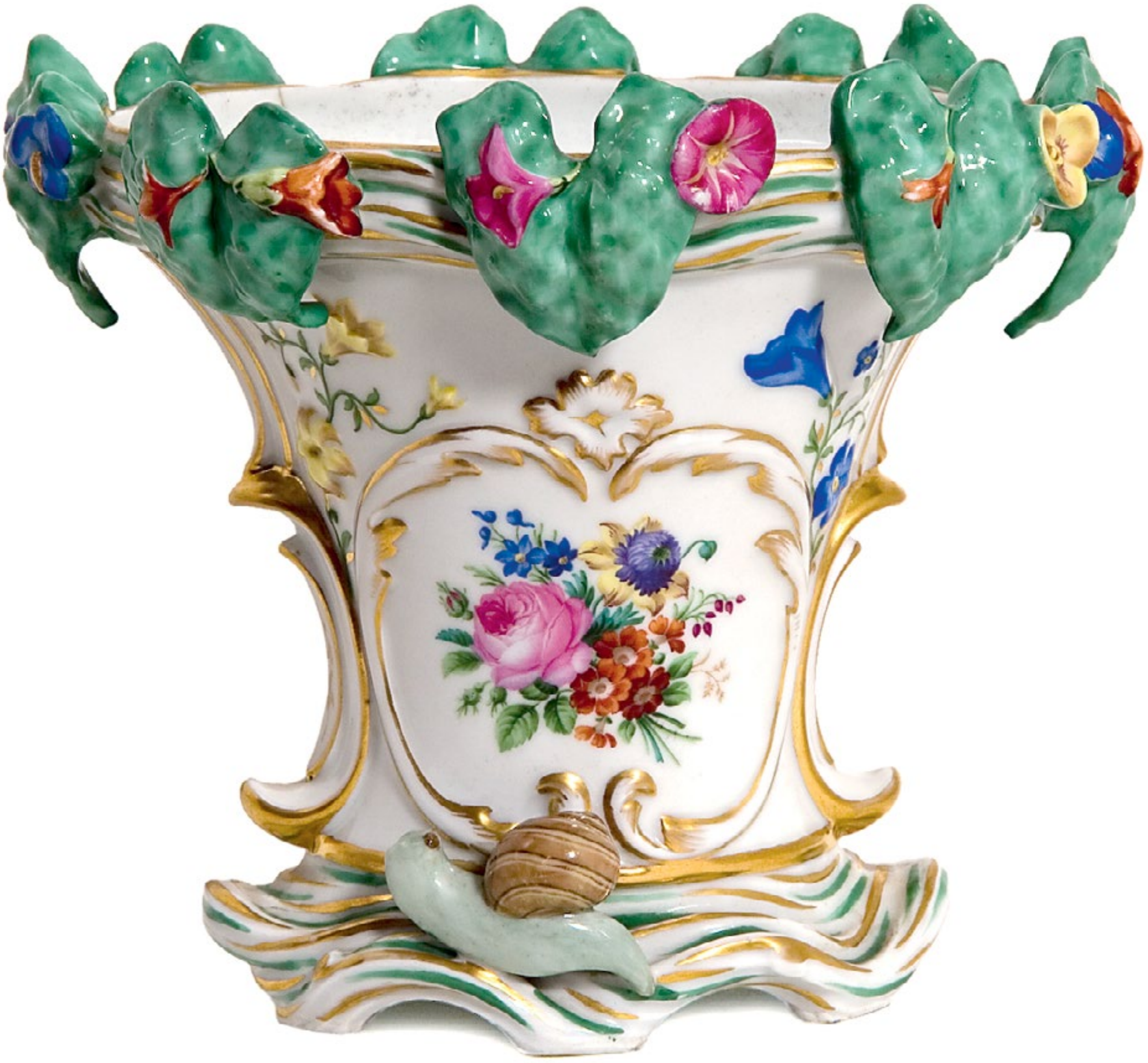
288. VASE

Austria, Vienna, 1841
Porcelain – white glaze, multicoloured decorations, gilded.
Marks: Vienna mark – stamped; red inscription over the glaze *138*; stamped numbers *15* and *841*
h: 21.5 cm
inv. no. ЗСУ-217

The crater-shaped vase stands on a disproportional pedestal, composed of wavy grass and twigs and a snail figure on one side. The mouth is braided with a bundle of grass and bushes and the large leaves of blossoming bindweed arranged on top. The body of the vase is animated using plastic Rococo cartouches in a shallow relief with painted flower bouquets. The interspaces are filled with shallow and plastically executed blossoming twigs, subsequently painted over the glaze. The edges of the cartouches and ornamental fields are gilded. This bulky example of the Late Biedermeier porcelain from the Viennese manufactory cannot be considered a particularly successful artwork due to the decor overwork created in an effort to harmonize Neo-Rococo ornamentation with naturalistic Biedermeier details. The production technique is impeccable, with extraordinarily painted bouquets, finely polished gilding, decent modelling and technical craftsmanship, which all points to a manufactory where the production quality was highly valued. In the 1840s, we already find the above mentioned features in the Viennese manufactory, which, at the same time, slowly started lacking the purity of style and creativity. It was a period of artistic stagnation, which would eventually lead to disappearance of this manufactory in the seventh decade. The marks on this item clearly indicate that it was made in 1841, and the number 138 suggests a painter Joseph Closs. It is certain that stamped number 15 belongs to Alois Mold (Neuwirth 1979: 564, 571, 574), the mould maker.

Bibl. Džepina 1978: 28-29.
Cf. Neuwirth 1979: 564, 571, 574.



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289. BASKET WITH HANDLE

Czechia, Elbogen, 1854

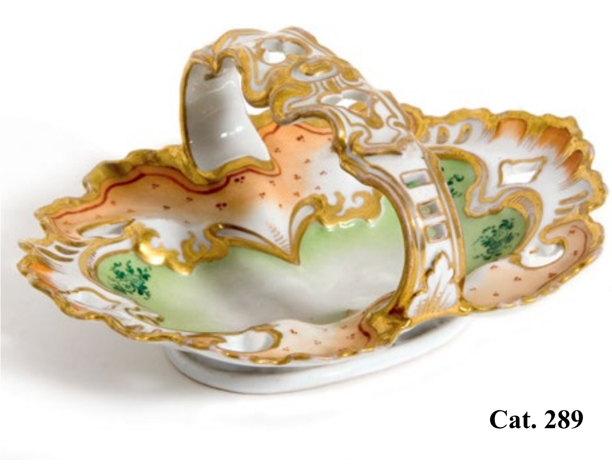
Porcelain – white glaze, multicoloured decorations, gilded.
Marks: Elbogen mark – stamped; contains numbers *854* and *37* (most likely the mould number; Danckert 1967: 64; Weiss 1972: 246)
h: 8 cm, l: 18.5 cm
inv. no. ЗСУ-220

The shallow basket, with Rococo-profiled edges, has perforated edges and a handle. The base is diluted with a pale green and orange and green bouquets are on the bottom, while the edges of the cartouches are extracted and partially shaded with gold. The item is a typical example of a more luxurious tableware common for the Rococo Revival. There is a noticeable designer's tendency to insert details of popular Neo-Gothic style (deltoid perforations on the wide sides, heart-shaped details on the handle), although the general style of the object suggests Rococo. The diluting technique with gentle tones on the surfaces of dishes or figurines is typical of other Czech manufactories and not only of that in Elbogen which used to make luxury and applied dishes of extremely good quality (in 1829 the manufactory gained a privileged position compared to other manufactories in Czechia). In the first period, the products featured nice design, balanced decoration and quality gilding. In the second half of the 19th century, Elbogen products retained high quality, but their decoration did not keep the same traits which had surely been affected by mass production for wide market. The manufactory was founded in 1815 by Rudolph Eugen Heidinger and worked until 1923, when it changed its name to Epiag.

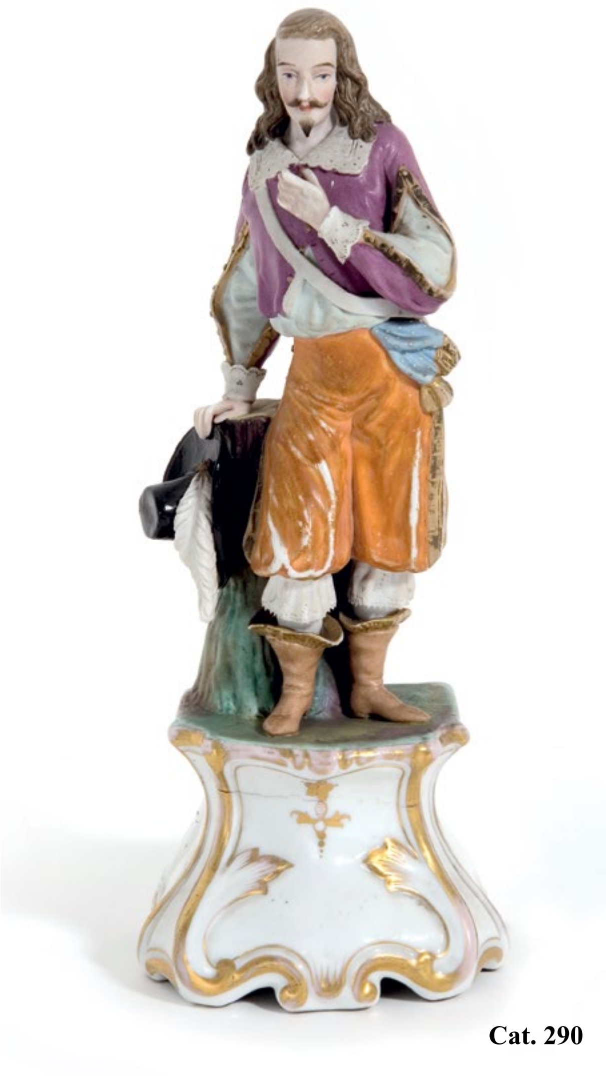
Bibl. Džepina 1978: 31.
Cf. Danckert 1967: 64; Weiss 1972: 246.

290. MUSKETEER FIGURINE

Czechia, Slavkov (Schlaggenwald), mid-19th century (1830-1870)
Porcelain – biscuit and white glaze, multicoloured decorations, gilded.
Marks: Slavkov mark – stamped letter *S* and numbers *1121* and *10* (Danckert 1967: 265).
h: 26 cm
inv. no. ЗСУ-214



Cat. 289



Cat. 290

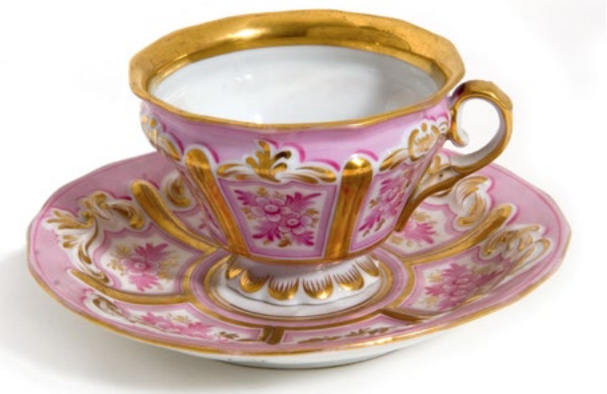
The intensely coloured figurine stands on a high, white-glazed pedestal with gilded Baroque volutes. Segments of clothing and the figurine executed in the biscuit technique are intensely coloured. Iconography and style of the figure are typical Historicist features inspired by the popular works of A. Dumas and other romantic literature whose themes were the Middle Ages and chivalry. The costume and form faithfully imitate the clothes of the musketeers from the time of Louis XIV. In addition to other luxury dishes, figurines of this kind, and those in the style of Rococo Revival were this manufactory's specialty (Scarborough 1979: 742).

Cf. Danckert 1967: 265; Scarborough 1979: 742.

291. CUP WITH A SAUCER

Czechia, Chodau (Karlsbad), 1860s/70s
Porcelain – white glaze, floral design with shades of pink, relief segments and gilded edges.
Marks: Chodauhall mark – stamped letters *V.P.* and numbers *VI* and *39* (Danckert 1967: 415; Weiss 1972: 243).
h: 6.8 cm
inv. no. ЗСУ-208

The narrow-based cup, segmented into six fields on the outside, stands on an equally segmented saucer. Flower bouquets are painted in the fields. It is a more luxurious example of porcelain made in the mentioned manufactory in the period of Porteheim & Sohn. The products by this manufactory in the style of the Rococo Revival, as well as the products of other smaller Czech manufactories of that time, have specific gilding technique and distinctive painted decor that endorses graphicism.



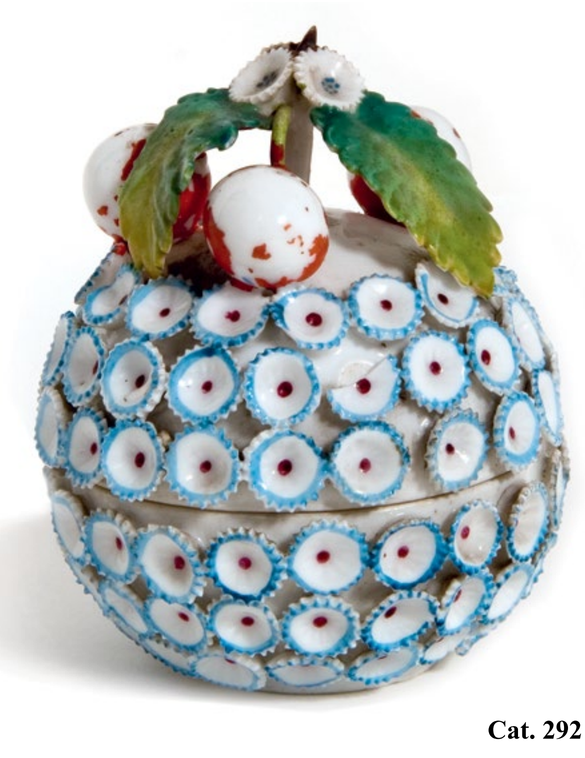
Cat. 291

Bibl. Džepina 1978: 29.
Cf. Danckert 1967: 415, Weiss 1972: 243.

292. SUGAR BOWL

Central Europe, mid-19th century
Porcelain – white glaze, partially lacquered.
No marks.
h: 9 cm
inv. no. ЗСУ-199

The ball-shaped bowl has a leaf twig with cherries on the lid. Rows of flowers imitating the Schneballe pattern are applied on the outside. The bowl features coarse porcelain mass, poor glazing, and imitates form and decor of more luxurious 18th century artworks. It is probably the work by a small workshop in central Europe that used to make inexpensive copies for a wide market.



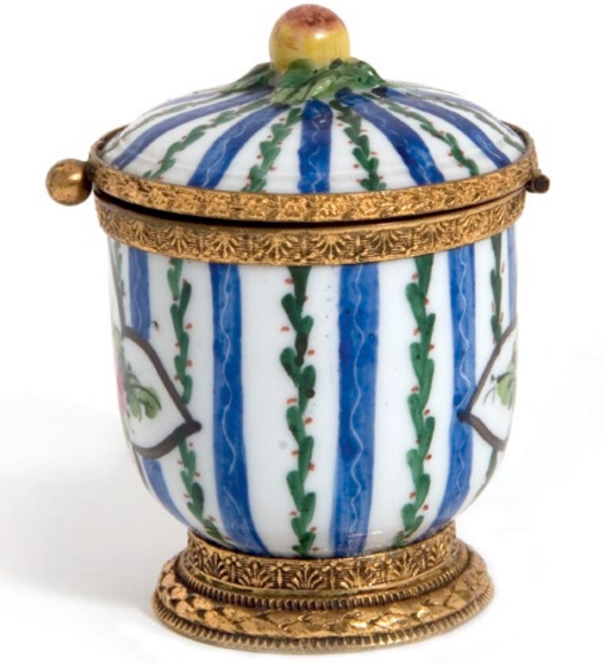
Cat. 292

293. INK POT

France or central Europe, mid-19th century
Porcelain – white glaze, multicoloured decorations, fitted with ornamented brass rings.
Mark: crossed letters *L* with grey colour over the glaze (imitates the Sévres marking).
h: 9 cm
inv. no. ЗСУ-203

A small pot with a hinged lid stands on an extended metal foot. On the outside, it is painted with longitudinal stripes that mimic a textile pattern and a four-leaf medallion with a bouquet. The metal parts are ornamented with imprinted floral wreaths. The decor of the ink pot is common for Biedermeier with a Neo-Gothic medallion and a flower bouquet. In terms of the metal parts ornamentation, the ink pot mostly resembles the French popular style in the late period of Louis Philippe. It is possibly a work of a small workshop licensed by Sévres or it might be a central European copy of French porcelain.

Bibl. Džepina 1978: 28.



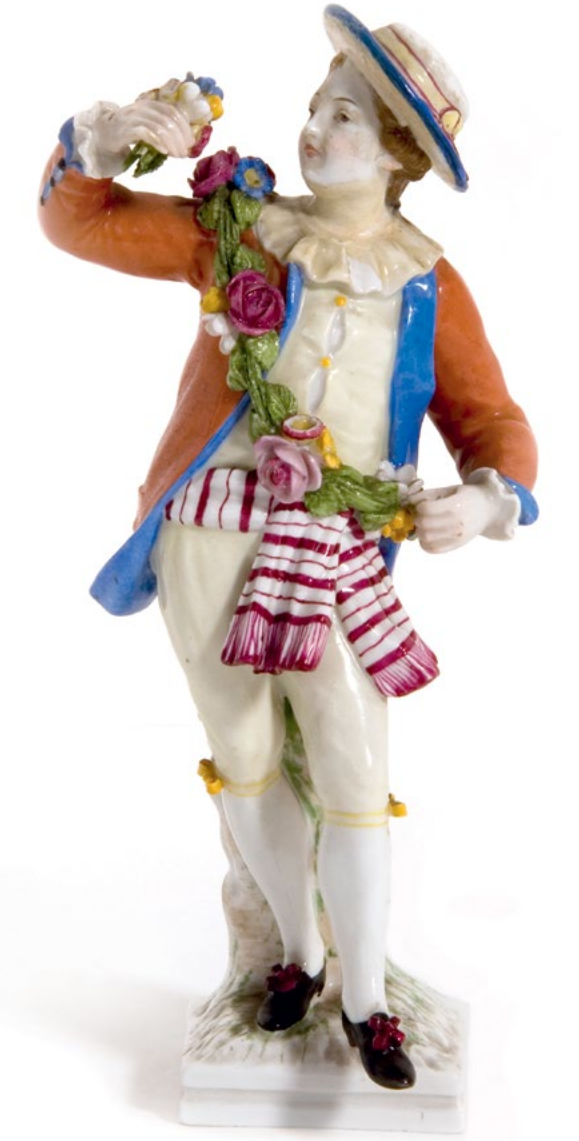
Cat. 293

294. BOY FIGURINE

Germany, Berlin, after 1870
Porcelain – white glaze, multicoloured decorations
Marks: Berlin mark – Hermes' staff with a Prussian cross – blue colour below the glaze; stamped three circles *RY* and *857*; a ruler's apple with a cross and *KPM* – red colour above the glaze; numbers *140 / 200C* – green colour over the glaze (Danckert 1967: 18-19; Weiss 1972: 235; Scarborough 1979: 80-83).
The hat on the figurine is damaged, painted over the retouch with a varnish that is now peeling off.
h: 17 cm
inv. no. ЗСУ-187

The figure of a boy in a costume from the second half of the 18th century and with a wreath over his shoulder is placed on a square pedestal. The details of the costume and the flower wreath are carefully painted. The appealing Rococo-style figurine is certainly from the 19th century. It was cast from a model from the second half of the 18th century. It might be a successful Historicist artwork from the 1850s (if the number 857 refers to a year), which was cast and resold during the First World War, suggested by a Prussian cross, used as a war marking, covered by the official manufactory hallmark (Danckert 1967: 19, no. 21).

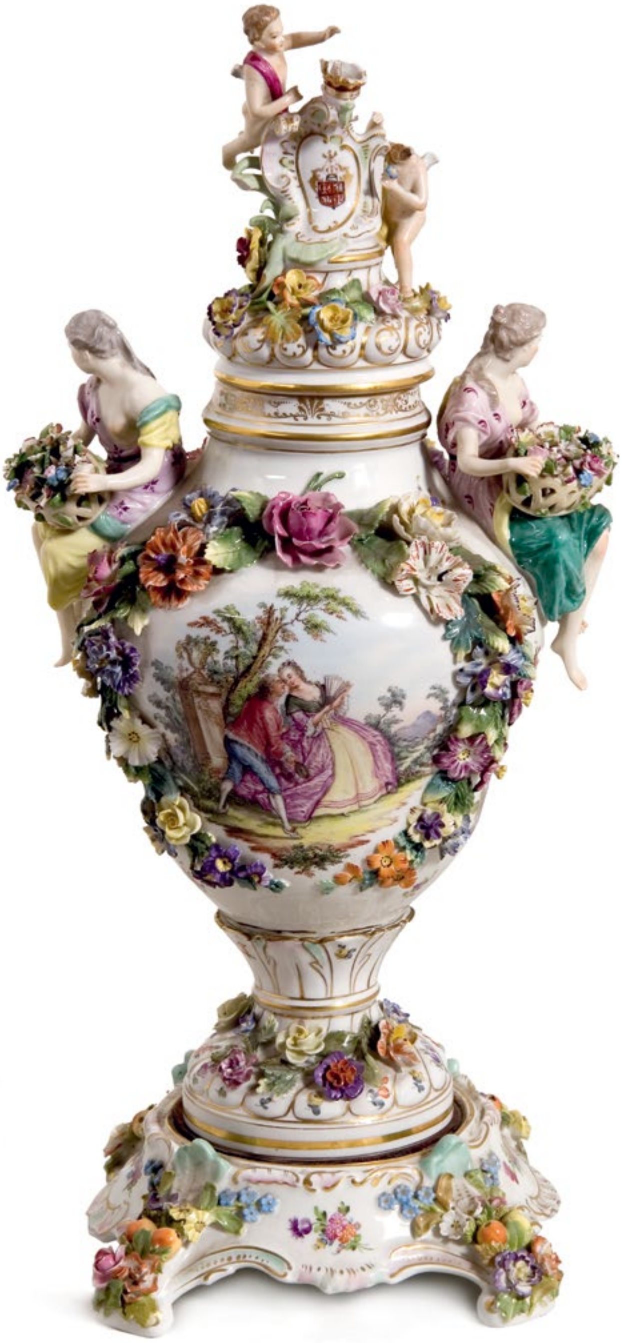
Cf. Danckert 1967: 18-19; 19, no. mark 21; Scarborough 1979: 80-83; Weiss 1972: 235.



Cat. 294

295. VASE

Germany, Potschappel, Dresden, 1870s
Porcelain – white glaze, multicoloured decorations, gilded; modelled plastic flower wreaths and figural appliques.
Marks: Potschappel mark – blue colour below the glaze; Dresden – blue colour over the glaze and stamped inscription *1467 U* (Scarborough 1979: 624; Danckert 1967: 242).
h: 51 cm
inv. no. ЗСУ-207



Cat. 295

The vase is composed of four segments: the pedestal, a base tightened to the vase, and the lid. The Rococo-profiled pedestal is rectangular with extracted volute legs containing bouquets and fruits. Small flower bouquets are painted in the interspace. On the velvet-laid bottom, there is a belly-shaped vase with a tightened round base whose lower part is turned and ribbed, with scattered branches and flowers, and each rib has a flower branch painted on it. The body of the vase is decorated with two appliquéd floral wreaths that frame the fields. On the back is a bouquet with a large tulip, and on the front is a splendid staffage scene. Handles are replaced by two girl figures with flower baskets and painted flower bouquets below them. On the narrow-profiled neck, there is a lid with a slightly turned and segmented lower part and a plastic cartouche flanked by two putti. There is also a crown on top of the volute. The coat of arms, most probably belonging to the customer, is painted in a Rococo cartouche with gold and red. The turned parts are decorated with gilded ornaments, and on the front, there is a floral vine. All profiled edges, boundaries of turned parts, coat of arms, cartouche edges and the crown are gilded. The porcelain and the glaze are of good quality. All painted decorations are executed manually. The splendid scene represents a Historicist reminiscence of popular Rococo themes based on various graphic templates made since the Watteau period. The Carl Thieme manufactory, that he founded in 1872 in Potschappel near Dresden, originally produced luxurious, applied and decorative dishes. This vase is an example of such quality porcelain from the earlier period and has all the features of Historicism, with the abundance of details that visually encumber the initially well-designed form of this item. In the later period, Carl Thieme relied more on design solutions typical for old large manufactories. During his period the originality almost disappeared, and he was also known as a forger of models and markings (Neuwirt 1979: 328-333).

Bibl. Džepina 1978: 34-35.
Cf. Danckert 1967: 242; Neuwirt 1979: 328-333; Scarborough 1979: 624.

296. SWEET BOWL

Germany, Potschappel, ca. 1900.

Porcelain – white glaze, multicoloured decorations from template, gilded.

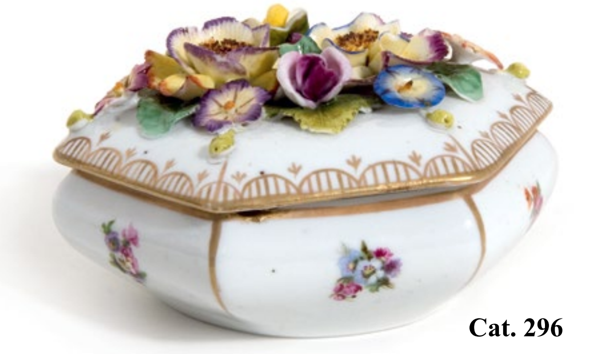
Marks: Vienna marking – blue colour below the glaze (forgery; Neuwirt 1979: 355, fig. 343 on p. 336, cites an identical item as this one).

h: 7 cm

inv. no. ЗСУ-215

The hexagonal bowl has a round bottom and a plastic floral bouquet applied on the lid. The edges and borders are golden. Inside on the bottom, and outside on each segment, there is a flower bouquet based on a template. The porcelain is of poor quality and the glaze is opaque and grainy. The bowl is a product of Carl Thieme company from Potschappel, near Dresden. This workshop, which specialized in production of luxury pottery and decorative porcelain of relatively good quality (Danckert 1967: 242), did not refrain from counterfeiting porcelain from other well-known manufactories in order to make profit (Neuwirt 1979: 333-342). Porcelain counterfeiters never copy products or markings by small and unknown manufactories, but rather of major companies, and for obvious reasons. After an average buyer, and sometimes even a porcelain connoisseur, sees the markings of Meissen, Vienna, Sévres, Berlin, Naples, they rarely do an in-depth analysis (whether it is over the glaze or below the glaze) especially of other markings (model number, painter and gilder's marking, year of manufacture) which need to match and comply with the regulations of large manufactories. It is very difficult to immediately establish the authenticity of the markings and the forgers are consciously counting on that fact. Judging solely by the quality of porcelain, glaze, gilding, technological procedure of decoration painting, it can be determined whether one piece of applied or decorative porcelain is as good as a product of applied or artistic value. In the 19th century, a lot of small manufactories achieved extraordinary technological results, and in order to raise their market value, they counterfeited the labels of large manufactories.

Cf. Neuwirt 1979: 355, fig. 343 on p. 336; 333-342.



Cat. 296

297. SWEET BOWL

Germany, Potschappel, ca. 1900

Porcelain – white glaze, multicoloured decorations from template, gilded.

Mark: Vienna marking – blue colour below the glaze (forgery; Neuwirt 1979: 355).

5.8 x 9.5 x 6.5 cm

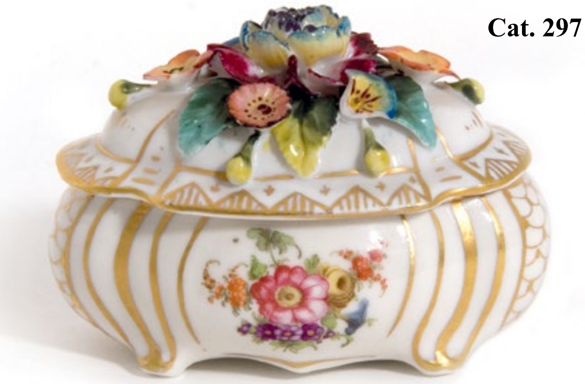
inv. no. ЗСУ-195

A small oval bowl with Rococo contours stands on four small legs and has a flower bouquet applied on the profiled lid. It has ornamentally gilded lid edges and a wavy-segmented body. On the narrow sides, the fields are decorated with fish scales and on the wide sides are two identical flower bouquets. Flower bouquets are printed inside, on the bottom. Porcelain mass and glaze are of poor quality. The technique of porcelain printing and gilding are identical to the previous item which implies the same manufactory and products whose marks suggests the Vienna origin, but in fact is a product of Carl Thieme manufactory in Potschappel, near Dresden (Neuwirt 1979: 355).

Bibl. Džepina 1978: 31-32.

Cf. Neuwirt 1979: 355.

Cat. 297

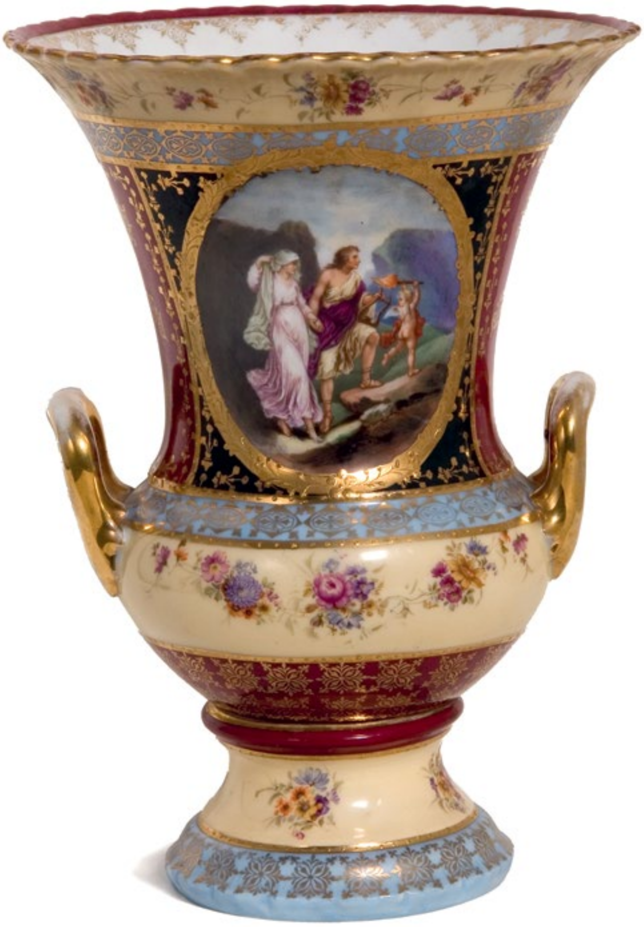


298. VASE

Czechia, Eichwald, late 19th century
Porcelain – white glaze, multicoloured printed decoration manually executed, gilded.
Marks: Eichwald marking – blue stamp over the glaze; *R.f. 1672* and *22*with green over the glaze (Danckert 1967: 62-63).
h: 23.5 cm
inv. no. ЗСУ-211

The vase has a typical crater form, with a tightened bottom and massive gilded handles. On the outside, it is divided into regions whose bases are painted purple, dark green and bright yellow with flower bouquets and golden ornaments made from templates. On one side there is an oval medallion in a wreath, depicting Orpheus and Eurydice, based on the painting by A. Kauffman. The medallion was printed and altered manually. The porcelain manufactory in Eichwald was founded in 1871 and was known for large production of quality applied porcelain, while the more luxurious products that were lacking in originality, were decorated under licenses purchased from Vienna or Meissen.

Cf. Danckert 1967: 62-63.



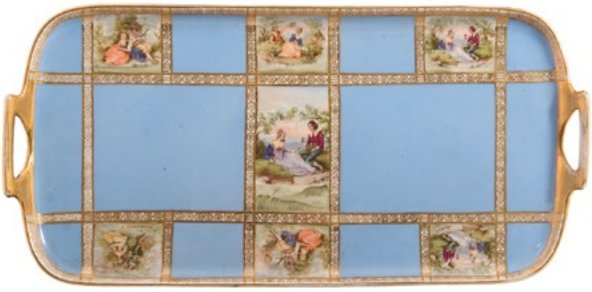
Cat. 298

299. SERVING TRAY

Czechia, Eichwald, early 20th century
Porcelain – white glaze, multicoloured print over the glaze, gilded.
Marks: Eichwald marking – grey-blue over the glaze; stamped numbers *424* and *I* (Danckert 1967: 62-63).
22.5 x 46.5 cm
inv. no. ЗСУ-209

The tray has an elongated rectangular shape with openings on two sides. The blue background is divided into rectangular fields decorated with printed themes. The edges and borders of the scenes are gilded. The form of the object reflects Art Nouveau, and the transferred splendid scenes are done in a typical Neo-Rococo style. The tray was obviously intended for a wide market that valued the appeal and not stylistic purity.

Cf. Danckert 1967: 62-63.

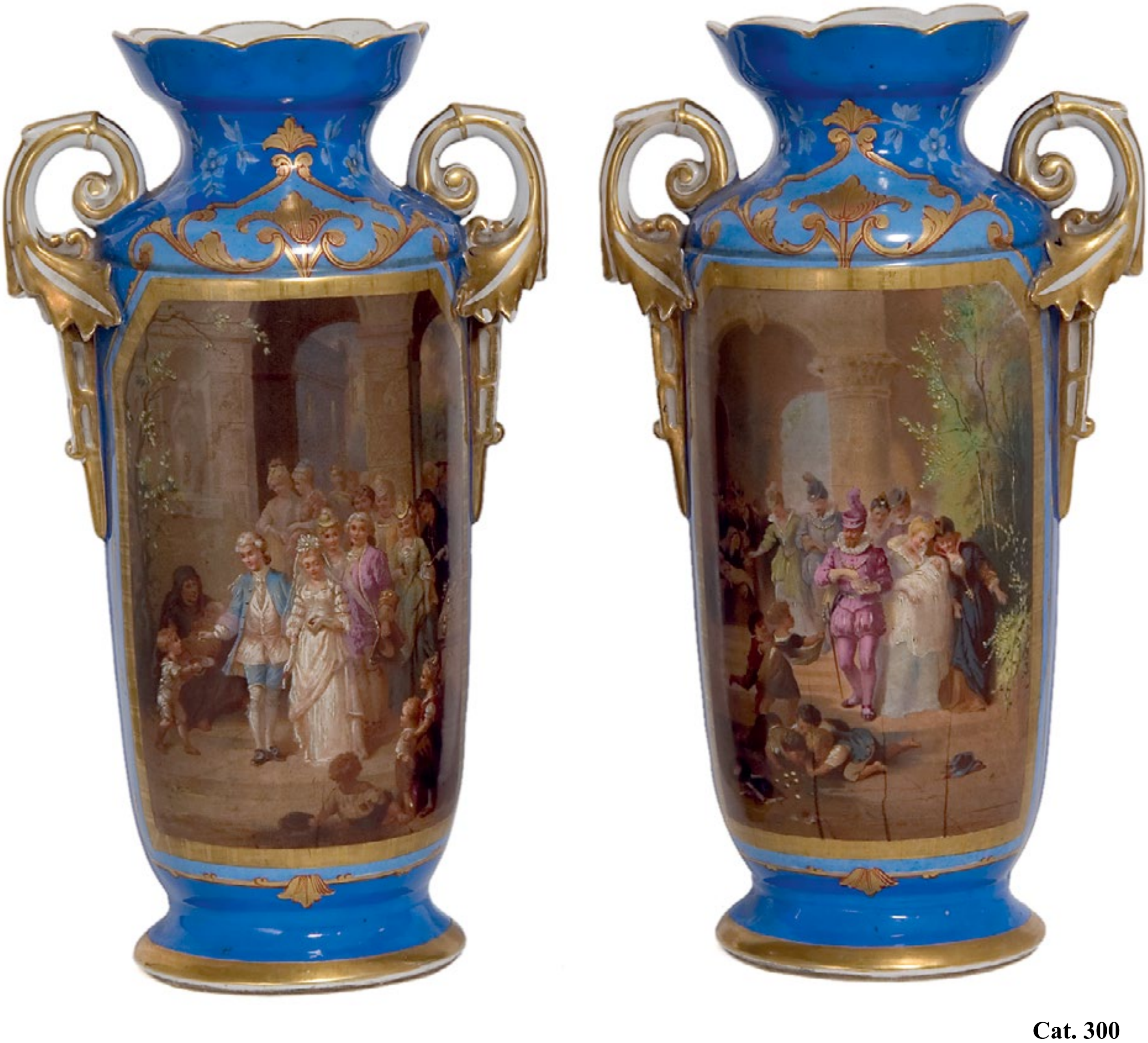


Cat. 299

300. PAIR OF VASES

Czechia, Elbogen (?), late 19th century
Porcelain – white glaze, multicoloured decoration, print on the porcelain, manually altered, gilded.
Marks over inv. no. ЗСУ-212 are stamped markings *1666* and *8e* and a scratched ambiguous symbol resembling the Elbogen marking; over inv. no. ЗСУ-213 are stamped markings *1666* and *8e* and scratched number *10* (?)
h: 30 cm
inv. no. ЗСУ-212, ЗСУ-213

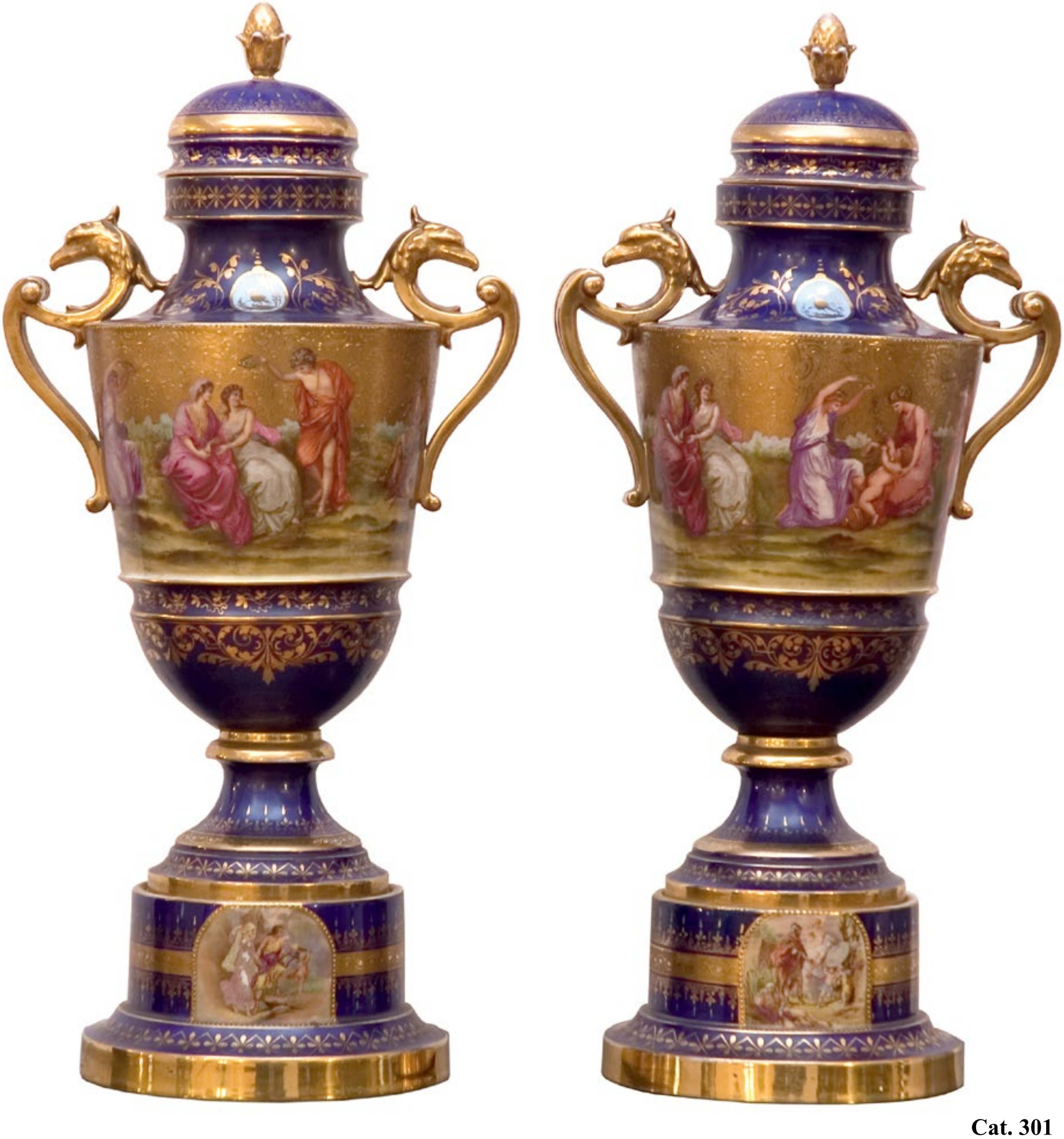
Depiction of a wedding is illustrated on the first vase and a baptism ceremony on the other one. The vases are cylindrical and taper slightly at the bottom that stands on an extended foot. At the top, they become narrow and turn into a flower-shaped mouth. The handles are C-shaped and have outlets faced downwards. The vases copy Classicist lekythos, with the addition of handles. The background of the vases is painted intensely blue, the interior is white, the handles are gilded, and on one side they have an elongated cartouche framed by a narrow golden ribbon that contains the mentioned scenes. The painted decoration was transferred and then adjusted manually by elucidating important details with white and bright green, which was the usual procedure at the end of the 19th century. The scenes involve typical Historicist themes with costumed



Cat. 300

characters and genre details. A pair of identically-shaped vases was sold in London at Sotheby's auction in 1986 and was described as 19th century artworks from Sévres (London 1987: 251, p. 7). Judging by their processing technology, the shades of blue, their gilding and the marking made with red-brown shading, the painted flower twigs below the glaze, these vases from the Collection cannot be the works from Sévres, but typical works from one of the Czech manufactories (Karlsbad, Elbogen). The bodies of the vases are smaller while the handles are the same size as the Sévres products. These are obviously Czech copies of Sévres vases, possibly even illegal, or an officially purchased Sévres patent, which was common among European porcelain producers in the late 19th and early 20th centuries.

Cf. London 1987: 251, p.7.



Cat. 301

301. PAIR OF VASES

Germany, Volkstedt, late 19th century
Porcelain – glazed over a dark blue base, multicoloured print altered manually, gilding.
Mark: Volkstedt marking (Ackermann & Fritze) – blue colour below and over the glaze (Danckert 1967: 313; Neuwirt 1979: 120-137).
h: 62 cm
inv. no. ЗСУ-205, 206

Urn-shaped vases with griffin heads handles. They are tightened on a massive pedestal and have buds on top of the lids. A frieze with mythological scenes runs across the middle of the body. Similar scenes are in the medallions on the pedestal. Everything is done with a template but with hand-painted details. The edges of profiles, handles and ornamentation are gilded. The vases were made in the Volkstedt porcelain manufactory founded by Ackermann & Fritze in 1908, as the “factory of the finest artistic porcelain”, which openly forged the porcelain artworks from Vienna, Meissen and Berlin (Neuwirt 1979: 120). The products by this small factory of decorative and luxury porcelain, which stopped working in the first decades of the 20th century, often vary in quality, but were very popular. Items in the Collection are obviously copies or imitations of the Viennese porcelain from the early 19th century. The decoration on the vases copies and combines the works by the famous painter of the mythological and classical genre – A. Kauffman (Angelica Kauffmann, 1741-1807; Neuwirt 1979: 381-402). The high-quality gilding imitates the sophisticated technique of Viennese porcelain gilders from the Empire style.

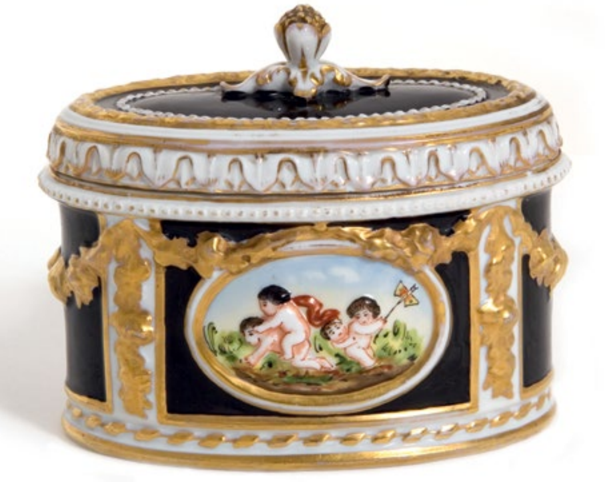
Bibl. Džepina 1978: 34-35.
Cf. Danckert 1967: 313; Neuwirt 1979: 120-137; 381-402.

302. BOX WITH LID

Germany, Volkstedt, after 1895
Porcelain – white glaze, multicoloured decorations, gilded.
Marks: Volkstedt marking (R. Eckert & Co) – blue colour below the glaze, capital letters *AEV* in ligature under a crown (Danckert 1967: 313).
h: 10.5 cm
inv. no. ЗСУ-204

The oval Louis XVI box with relief decorations has a bud on the lid serving as a handle. On the wide sides there are two oval cartouches with playful putti. The edges of profiles are gilded, the base is painted black and the scenes are discreetly coloured. The sweets box was based on a stylistically accurate model from the late 18th or early 19th century. The cast is quite rough with faulty relief and painted decorations.

Cf. Danckert 1967: 313.



Cat. 302

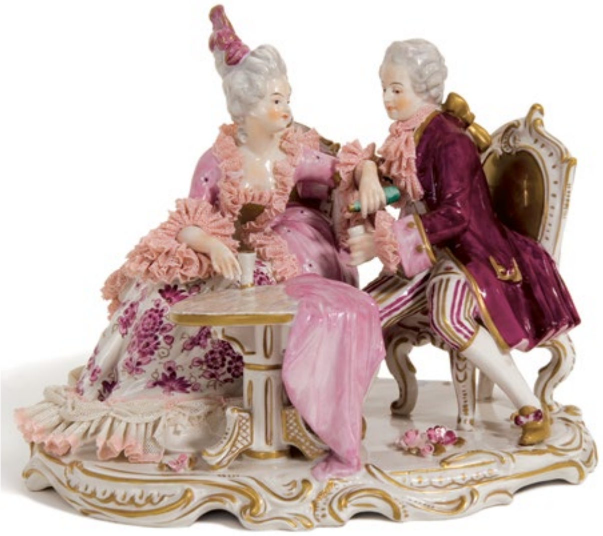
303. FIGURAL GROUP

Germany, Ludwigsburg or Volkstedt, first half of the 20th century
Porcelain – white glaze, multicoloured decoration, gilded.
Marks: Ludwigsburg or Volkstedt marking – blue colour below the glaze; *78/100* over the glaze (Danckert 1967: 165, 313).
h: 22.5 cm
inv. no. ЗСУ-200

On the oval pedestal, in front of the fence, there are figurines of a girl and a boy buying flowers. The colours are intense. The splendid scene represents a Historicist compilation of details; early 19th century costumes are decorated with Neo-Rococo bouquets, with flower garlands on the pedestal made already in Art Nouveau. It is possible that this is a more recent product of the Ludwigsburg manufactory or a Volkstedt copy also of a more recent date.

Bibl. Džepina 1978: 25.
Cf. Danckert 1967: 165, 313.

Cat. 303



Cat. 304

304. FIGURAL GROUP

Germany, Volkstedt, first half of the 20th century
Porcelain – white glaze, painted, gilded. Costume parts are made of porcelain tulle and lace.
Marks: Volkstedt marking - blue colour under the glaze with the number *1762* (Danckert 1967: 313).
h: 20 cm
inv. no. ЗСУ-222

On the pedestal, composed of Rococo volutes, there is a couple sitting in armchairs next to a round table. Painted with shades of red and pink. The edges of the ornamentation on the pedestal and furniture are gilded. The elaborate scene is a Historicist version of similar Rococo pieces, with the popular appeal bordering on kitsch.

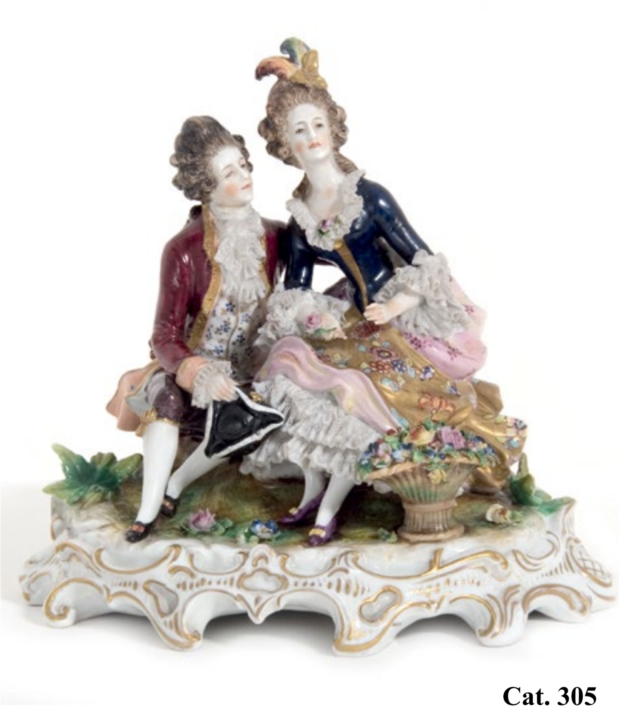
Cf. Danckert 1967: 313.

305. FIGURAL GROUP

Germany, Volkstedt, first half of the 20th century
Porcelain – white glaze, multicoloured decoration, gilded. Costume parts made of porcelain tulle and lace.
Mark: Volkstedt marking – blue colour below the glaze (Danckert 1967: 313).
h: 21 cm
inv. no. ЗСУ-226

The lady and the gentleman are sitting on a small elevation with a flower basket in front of them. The pedestal is composed of Rococo volutes with oculi. Colours are intense. This group belongs to the same series as the previous one (cat. 301) and includes elaborate content full of detail.

Cf. Danckert 1967: 313.



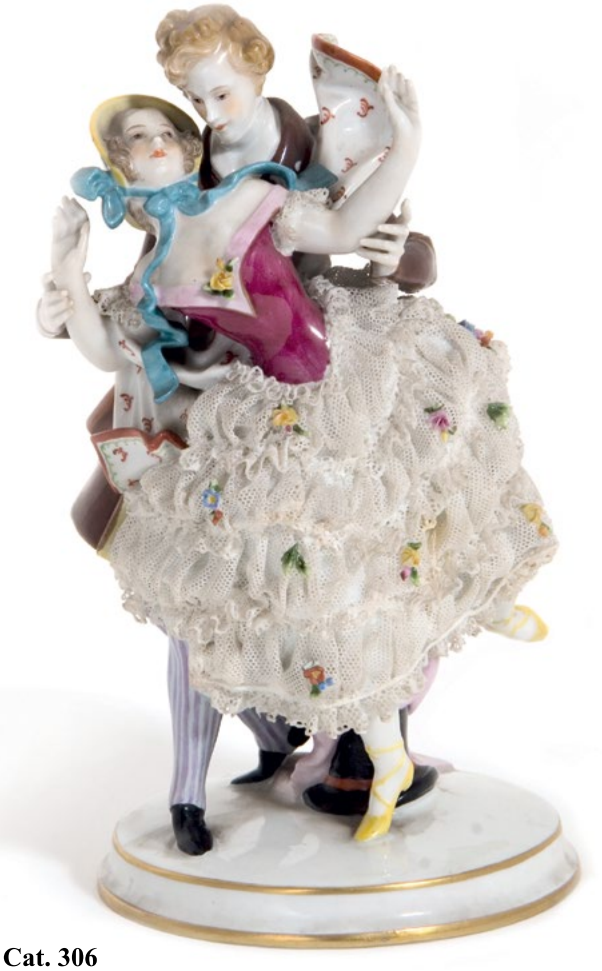
Cat. 305

306. FIGURAL GROUP

Germany, Volkstedt, early 20th century
Porcelain – white glaze, multicoloured decoration, gilded.
Costume parts made of porcelain lace and tulle.
Marks: Volkstedt marking (R. Eckert & Co) – blue colour below the glaze; monogram *AEV* in ligature, under a crown (Danckert 1967: 313).
h: 20 cm
inv. no. ЗСУ-188

A couple in live motion is placed on a round pedestal. The colours are intense. The marking is stamped on the pedestal – two capital letters in the ligature F.G. (?) – possibly the modeller's marking. This figural group of appealing looks and bizarre content produces the desired effects, relies on Rococo prototypes but is over detailed to show the supreme craftsmanship and technical perfection.

Cf. Danckert 1967: 313.



Cat. 306

307. PAIR OF FIGURINE LAMPS

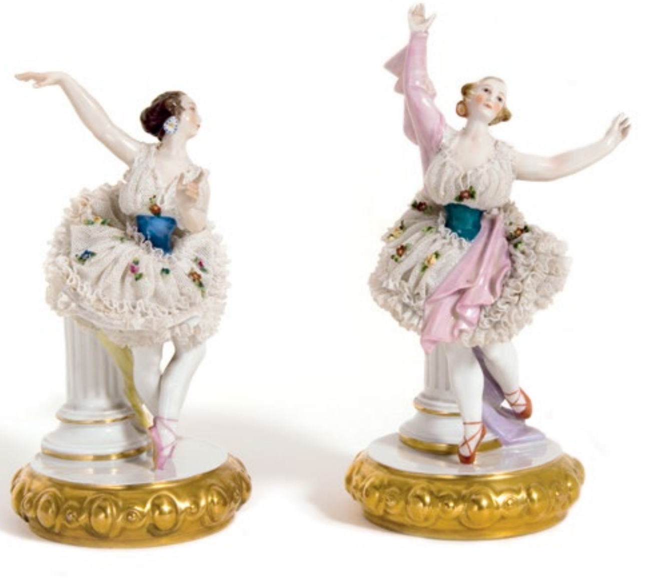
Germany, Volkstedt, early 20th century
Porcelain – white glaze, multicoloured decoration, gilded.
Costumes made of porcelain lace and tulle.
Marks: Volkstedt marking (R. Eckert & Co) – blue colour below the glaze, capital letters *AEV* in ligature under a crown (Danckert 1967: 313).
h: 18.8 cm
inv. no. ЗСУ-189, 190

The figurines are placed on round pedestals with gilded oculi and are leaned against treaded columns that are also a socket for a light bulb. Both decorative figurines are at the same time small electrical table lamps. They are of luxurious craftsmanship, but very impractical to use. These decorative pieces, which border on kitsch, were very common in interiors of the middle bourgeois class especially in the central European and American markets.

Cf. Danckert 1967: 313.

308. FIGURAL GROUP

Germany, Volkstedt, first half of the 20th century
Porcelain – white glaze, multicoloured decoration, gilded.
Costumes made of porcelain lace and tulle.
Mark: Volkstedt marking (Müller & Co) – blue colourover the glaze (Danckert 1967: 314).
h: 19 cm
inv. no. ЗСУ-225



Cat. 307

A group of two ladies and a gentleman around the table is placed on an oval pedestal decorated with Rococo cartouches. Edges of profiles and cartouches are intensely coloured and partially gilded. All the decoration, details on costumes and furniture resemble the Rococo Revival, when the basic model was made, most probably around the mid-19th century, but it could have been also made after the Second World War. The quality of the mass and glaze is very good. The content of the scene is a parody of the 18th and 19th century's morals (the custom that a girl always receives visitors and suitors in the presence of a friend or a governess). The young man, allegedly keenly interested in what is being read, uses the moment of the governess' carelessness and passes a letter to the girl. The item is a product of a luxury porcelain manufactory owned by Miller and Comp. founded in 1907, and after 1950 the production was moved to Seedorf in Württemberg.

Cf. Danckert 1967: 314.

309. FIGURAL GROUP

Germany, Sitzendorf, late 19th century
Porcelain – white glaze, multicoloured decorations, partially gilded. Costume parts made of porcelain tulle and lace.
Marks: Sitzendorf marks – letter *S* under the crown with blue colour over the glaze; stamped number *20* (Danckert 1967: 280).
h: 15 cm
inv. no. ЗСУ-186

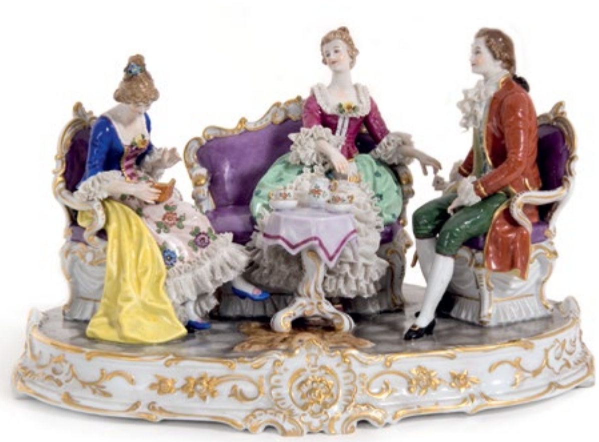
An older girl spins a younger girl on a shallow round pedestal. Both are dressed in wide tulle and lace skirts with floral appliques. The colours are balanced and gentle. The item is a product of one of small manufactories in Thuringia that produced more luxurious porcelain under Meissen's license after 1850 and used their patent to make lace in porcelain (Danckert 1967: 282-283).

Cf. Danckert 1967: 62-63; 282-283.

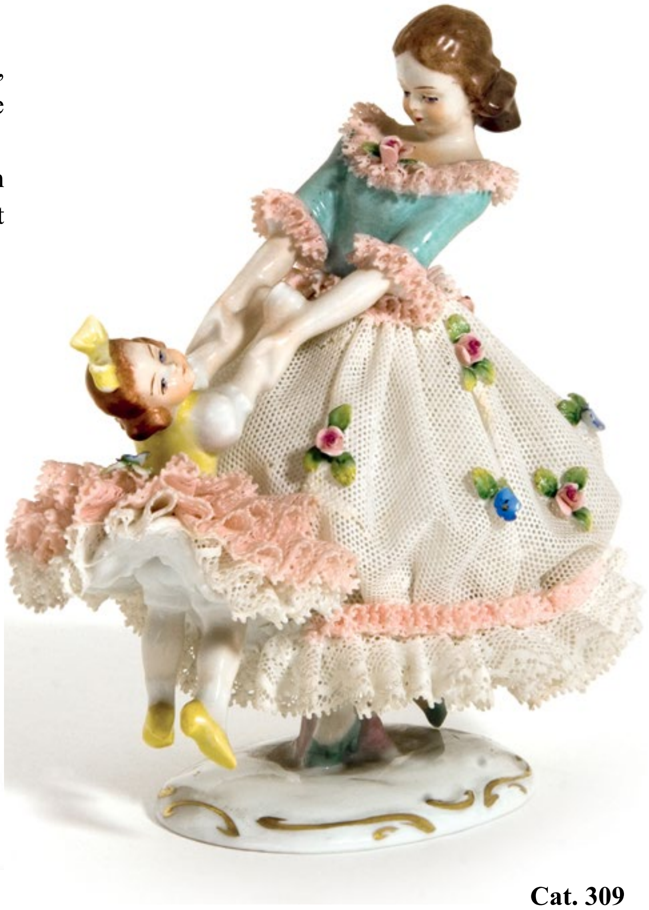
310. FIGURAL GROUP

Central Europe, first half of the 20th century
Porcelain – white glaze, multicoloured decoration, gilded.
Marks: blue colour below the glaze; a shield-shaped sign, the capital letter *M* or *W*, and number 0230.
h: 15.5 cm
inv. no. ЗСУ-223

On the pedestal with bullnose corners, there is a group around the table formed of two ladies and a gentleman engaged in lively gesticulation. It is



Cat. 308



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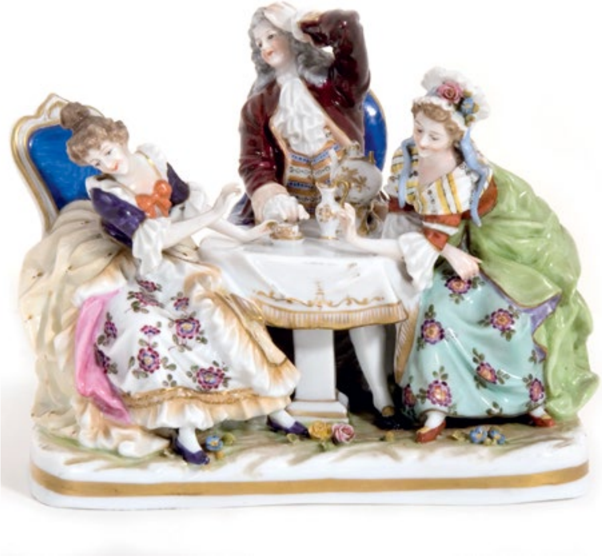

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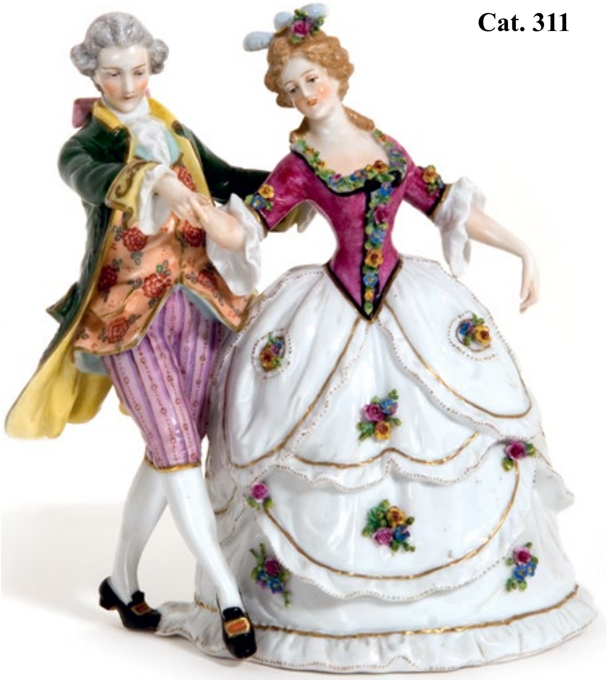


Cat. 311

intensely coloured but without tinting. The theme and content of the scene suggest the 18th century, but the object is certainly a Historicist artwork. This group might belong to an Austrian workshop that purchased or inherited the licenses and models by the old Viennese manufactory, closed in 1864. The marking is identical to the Wiener Porzellanfabrik Augarten founded in 1922, which produced luxury porcelain "based on historical and contemporary artistic templates" (Danckert 1967: 323).

Cf. Danckert 1967: 323.

311. FIGURAL GROUP

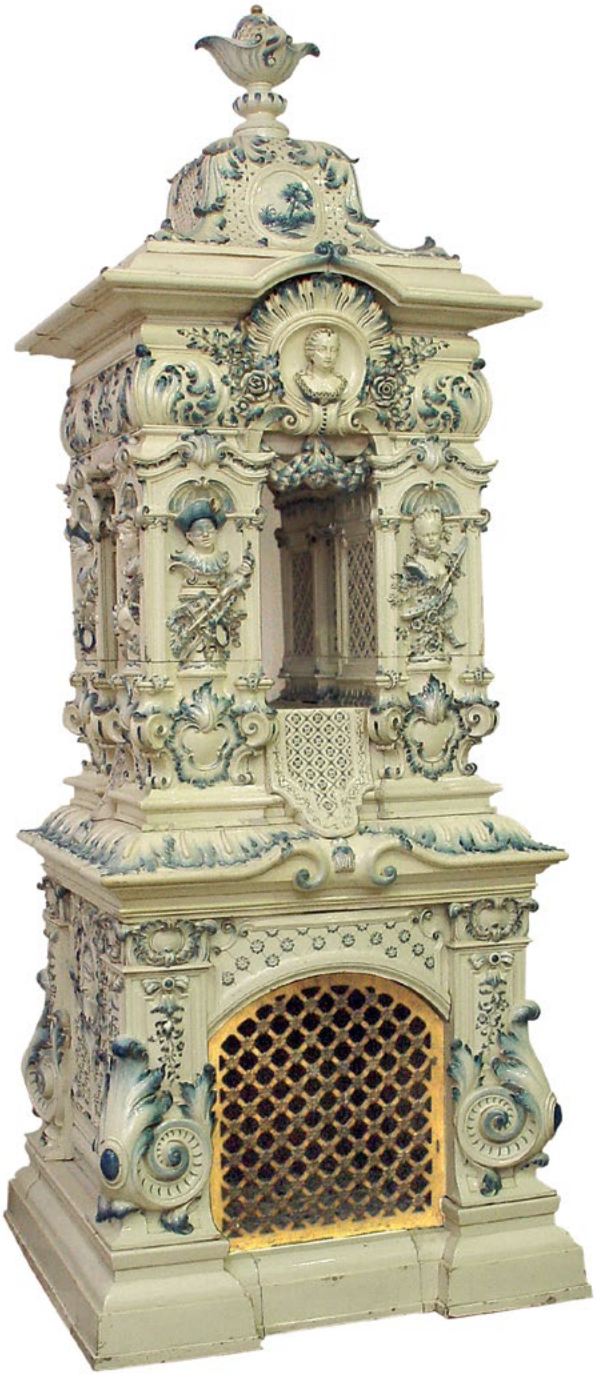
Central Europe, first half of the 20th century
Porcelain – white glaze, multicoloured decoration, gilded.
Marks: blue colour below the glaze; a shield-shaped sign, the capital letter *M* or *W*, Vienna mark and numbers *9761* and *4*.
h: 21.5 cm
inv. no. ЗСУ-224

This figural group is without a pedestal. The young man leads the girl in a minuet figure. The model belongs to the Rococo Revival, possibly like the previous group (cat. 308) and is a more recent work of a porcelain factory in Augarten or of an identified central European workshop from the interwar period.

312. FIREPLACE

Germany, Dresden – Meissen, after 1864.
Ceramics – coated with white faience, glazed, cobalt paint below the glaze, gilded over the glaze.
Marks: stamped inscription in an elongated form *CÖLLN - MEISSEN* and number *132* (Danckert 1967: 180). The stamped sign on certain tiles suggests accurate production location in the Ernst Teichert's Cölln-Meissen manufactory in the period from 1864 to 1912.
h: 298 cm
inv. no. ЗСУ-37

The construction of the fireplace fits in a wall niche or against the wall of the room. On the back, it used to have a pipe that extended horizontally into the wall with the chimney. The middle part is composed of four rectangular columns around the empty centre. They carry a massive pediment, with extracted ledge wreaths under a four-sided canopy. On the top there is a Rococo decoration – a gondola-shaped fruit basket. All four sides of the fireplace (with two equal opposite sides) are lavishly decorated with profiled wreaths, netted field ornaments, lambrequins, floral volutes, cartouches, harlequin busts, girls and hunters in decorative niches. Arrangements of hunting weapons, agriculture tools and circus props are in front of the busts. The top surfaces are flanked by large acanthus leaves, and all four corners above the profiled socle are flanked by massive acanthus volutes. The firebox is vaulted and closed with a metal grid that contains a floral pattern. The other sides of the pedestal are decorated with a netted field and a large mascaron. Despite the abundance of plastic details, the relations between the masses are not disturbed and the fireplace looks impressive, like a small, architecturally well-balanced building. The balanced cobalt blue colours and discreet gilding also add to this impression (Gebhart 1981: 17). Stylistically, fireplace decoration is a fusion of Renaissance and Rococo elements, organized into one Eclectic mixture that is typical for the second half of the 19th century. Cockle stoves and fireplaces became highly fashionable in the late 19th and early 20th century Germany, which had more



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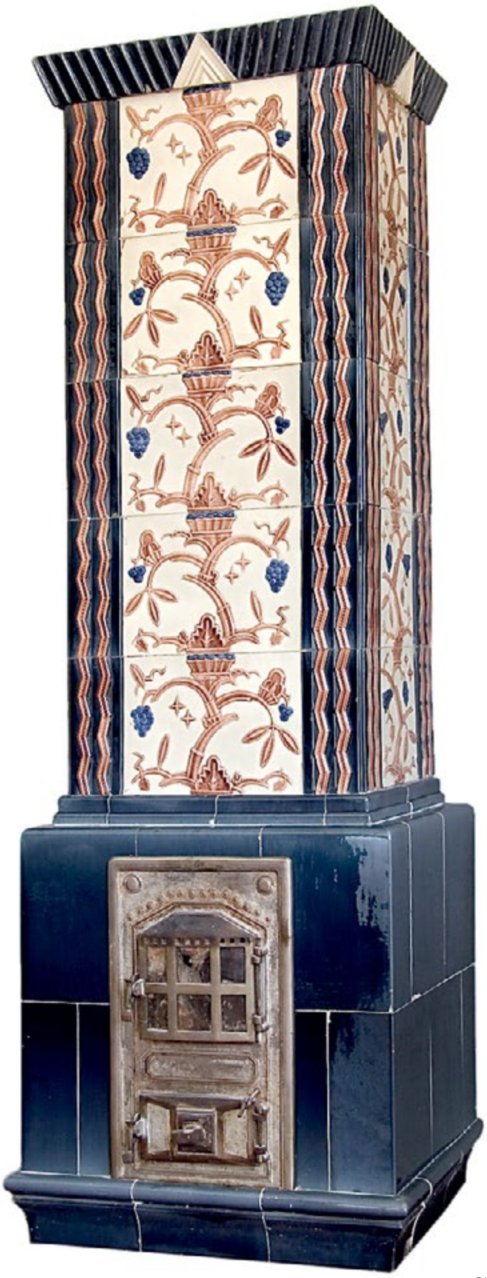


Cat. 313

than 35 furnace manufactories at the time, and these objects even became a common decoration in urban interiors. Catalogues and booklets from that period testify to this demand; for example, in 1880, J. F. P. Hausleiter company from Nuremberg offered a stove made in Neo-Renaissance, or the so-called "Altdeutsch" style, which is almost identical to this item (Gebhart 1981: 35).

Cf. Danckert 1967: 180 Gebhart 1981: 17; 35.

313. COCKLESTOVE

Central Europe, early 20th century
Ceramics – glazed over a blue and white base with embossed parts painted in red ochre; the frame and door of the firebox are made of cast and nickelled iron with mica door frames.
No manufacturer's markings.
210 x 75 x 60 cm
inv. no. ЗСУ-63

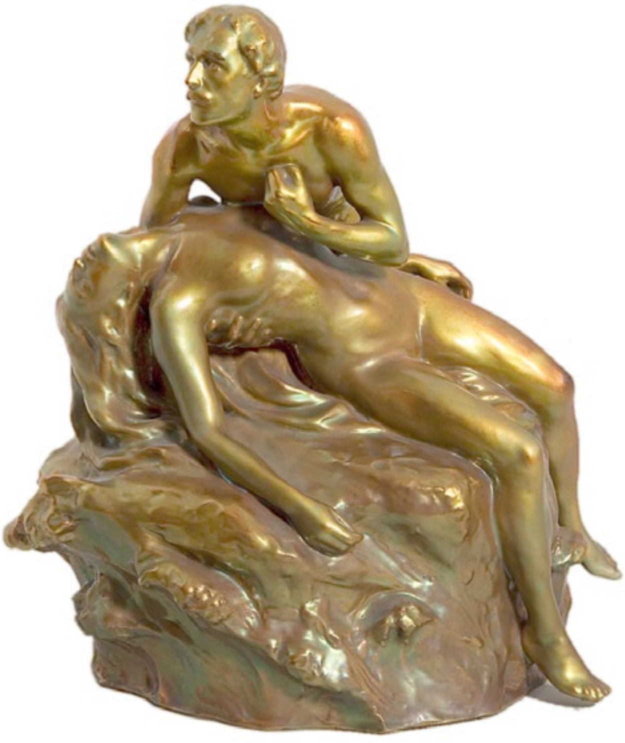
The stove of a square cross-section stands on an extended cube-shaped pedestal with a sloping ledge at the top. The upper part is decorated with Late Art Nouveau vine branches. Around the corners, there is a double broken strip that runs vertically and the ledge slopes are ribbed.

314. FIGURAL COMPOSITION

Hungary, Pécs, ca. 1900.
Faience – glazed with golden colour of iridescent reflection (eosin glaze), interior covered with reddish brown glaze.
Marks: on the outside of the pedestal stamped *Szamovolszky* and an opaque number; on the inside there is the manufactory marking – *ZSOLNAY PECS* and the golden number *7555* over the glaze (Mattyasovszky Zsolnay 1966: 76-80; Budapest 1968: 783-784).
h: 36.5 cm
inv. no. ЗСУ-337

The composition consists of a kneeling naked man with his head held high, as he strikes his chest with his hand. With his right hand he holds the naked, dead body of the girl with hanging limbs. The figurines are placed on a pedestal in the shape of a disproportional rock. the sculpting is accurate and skilful with emphasized Realism, almost naturalistic expression and with the required expression of sadness and pathos. The group is a serial cast based on the work of Ödön Szamovolszky (Budapest 1968, IV: 403), a famous Hungarian sculptor whose works feature a distinct Realism, ornamentation, sometimes encumbered with sentimentality, which is common in the late 19th century central European art. Szamovolszky's work had distinctly Historicist features with an established naturalistic expression, which is especially noticeable in his nationally-themed monuments. The Zsolnay manufactory developed the whole range of themes from Hungarian folklore and history based on Art Nouveau where all the sentimentality was drawn from. The appearance of this composition is primarily the result of the manufactory and its designer whose desired kitsch effects prevailed over the accurate and well-composed sculpture by Szamovolszky.

Cf. Mattyasovszky Zsolnay 1966: 76-80; Budapest, IV, 1968: 783-784.



Cat. 314

GLASSWARE

A small collection of glassware consists exclusively of decorative objects that were purchased or randomly procured along with other pieces of applied art. These items have not been officially catalogued except for one chandelier, mentioned in earlier inventories that was made of coloured crystal glass, but later did not make it into the legacy. The Collection includes only few interesting items from the periods of Biedermeier and Rococo Revival, while all other items – decorative glasses, vases, lamps and chandeliers, belong to the first half of the 20th century.

315. GOBLET

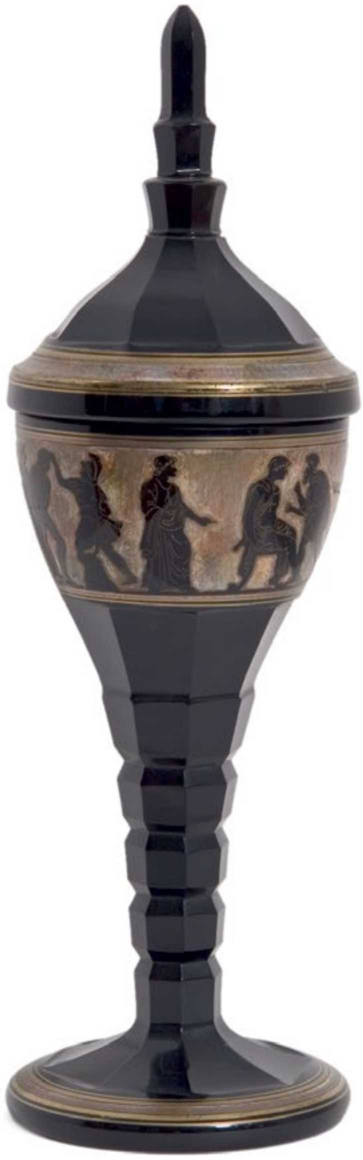
Nový Bor (Haida), Czechoslovakia, around 1925
Theodor Bienert factory
Black-violet glass – cast, ground, engraved, painted with enamel.
Signature in italics on the foot: *Thebi.*
h: 38 cm
inv. no. ЗСУ-356

The chalice stands on a wide foot and a narrow, polygonally faceted stem. It has a high lid with a three-tiered tip. In the middle, there is an engraved frieze with silhouettes of mythological figures (Odysseus and Achilles, Pylades and Orestes, Heracles and the Marathonian Bull). The interspace is painted with mother-of-pearl enamel. The cup belongs to the famous Art Deco-Neoclassical series called – Thebi, made in the factory of Theodor Bienert. Czech glass of the first third of the 19th century served as a model, when the so-called hyalite and lithium decorative glass by F. Egermann in black basalt or agate was very popular (Grover 1979: T 385).

Bibl. Вујаклија 1992: 28.
Cf. Grover 1979, T. 385; Hartmann 1997: 522.

316. SPA SOUVENIR GLASS

Czechia, ca. 1850
Colourless glass – cast, ground, painted with red and yellow lazure, engraved, gilded.
No marks.
h: 14.2 cm
inv. no. ЗСУ-357



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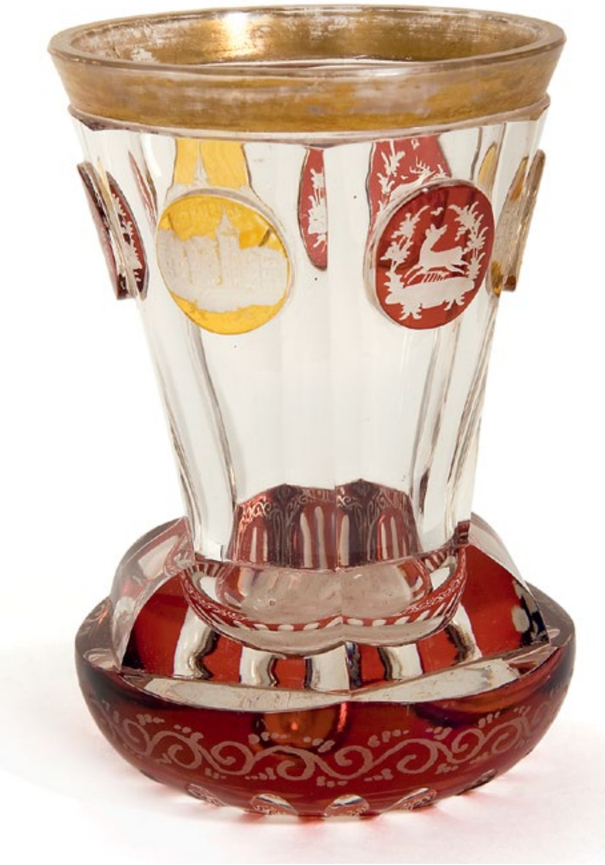
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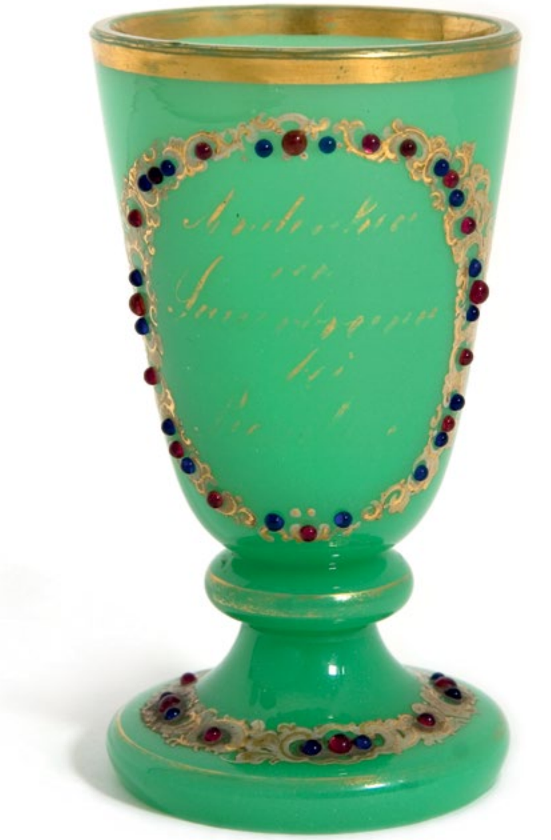

Cat. 317

The upper part of the glass is polygonally ground, with an annular opening and a massive napiform base. On the outside there are six medallions with engraved vegetation, game and city vedute. The rim is gilded and the base is engraved with a floral vine. This item is a typical Late Biedermeier spa souvenir glass of distinctive ornamentation and production technology (Zagreb 1973: 27, cat. 113, 114). Judging by the rather massive cast base and the form of the upper part, it also served as a vase for small bouquets, and not only as a showcase decoration that reminded the owners of their holiday in a spa.

Bibl. Вујаклија 1992: 25.
Cf. Zagreb 1973: 27, cat. 113, 114.

317. SPA SOUVENIR GLASS

Slovenia (or Czechia), mid-19th century
Opaque green glass – blown, gilded, applied coloured glass granulation.
No marks.
h: 14 cm
inv. no. ЗСУ-362

Bell-shaped cup has a gilded rim, an annular leg and an extended round base. The exterior is painted with gold, floral wreaths, and ornamental multicoloured granulation. On one side there is a large cartouche with the inscription “Andeneken von Sauerbrunn bei Rohitsch”. This is a very successful example of Rococo Revival glassware. The item was most likely made in Rogaška Slatina glasswork, which has been a popular spa resort since the Middle Ages, and later developed glassware production. It might also originate from an Austrian glasswork who mass-produced these expensive souvenirs for the entire Monarchy, especially if we keep in mind that 211 glassmakers worked in its area in 1865. If an object lacks manufacturer’s marking, it is extremely difficult to determine the origin of products made in that period, especially if we keep in mind that the technological procedure for mass-produced decorative glass was quite uniform (Leipzig 1896-1901: IV: 397).

Bibl. Вујаклија 1992: 38.
Cf. Leipzig 1896-1901: IV: 397.

318. GOBLET WITH LID

Czechia, second half of 19th century
Colourless glass – blown, painted with redlazure, engraved in a matte polish.
No marks.
h: 20.5 cm
inv. no. ЗСУ-351

The narrow-stemmed cylindrical goblet stands on a profiled round foot. The lid has a profiled bud as a handle. On the outside, the goblet and the lid are engraved with depictions of deer and hinds in a wood. The item is in Biedermeier style, and the scene suggests Rococo Revival. Engraving in a matte polish (with opaque base) was perfected by Czech glass grinders using the method of decorating the luxurious glass with shallow relief silhouettes on a coloured base, producing the gem effect. It belongs to the so-called Egermann type of glass.

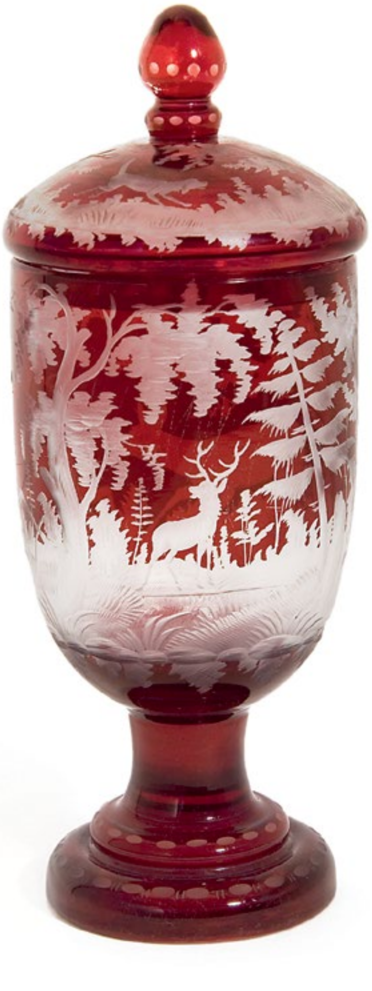
Bibl. Вујаклија 1992: 25.

319. GLASS

Czechia, second half of 19th century
Colourless glass – blown, painted with red lazure, engraved in a matte polish.
No labels.
h: 11.7 cm
inv. no. ЗСУ-353

The bell-shaped glass broadens towards the bottom and stands on an annular foot. On the outside it is engraved with vines and grapes. On one side there is an oval medallion depicting a scene of wild duck hunting. The decorative cup belongs to the same period and workshop as the previous goblet (cat. 318). It was made with the same technique and in an identical style, with a display of the popular hunting scene.

Bibl. Вујаклија 1992: 26.



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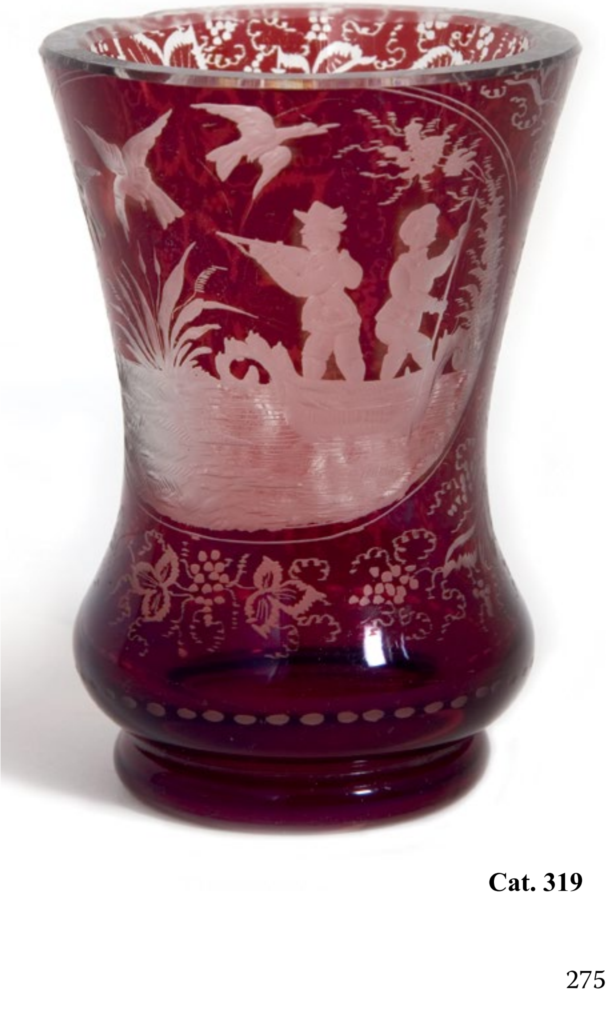


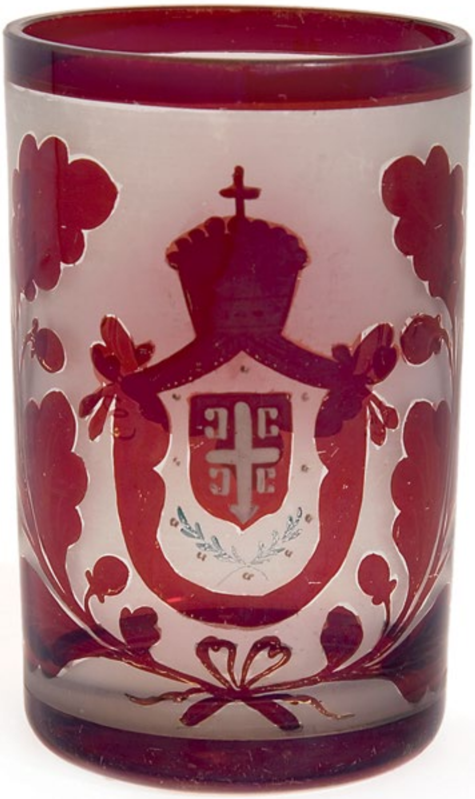
Cat. 319

320. GLASS

Serbia, Jagodina, ca. 1850
Colourless glass – blown, painted with red lazure and enamel colours, matted, gilded.
No marks.
h: 12 cm
inv. no. ЗСУ-352

On one side, this cylindrical glass is decorated with Serbian coat of arms in an elaborate wreath made of oak twigs. On the other side, there used to be the inscription "Спомень" in a floral medallion. The glass has the Late Biedermeier form, and based on the production technology and the decoration, can be safely classified among the works of the first Serbian glass factory founded by Avram Petronijević in Jagodina in 1846 (Krstić-Popovac 2002: 99, 100, 103). The glass shows the Principality of Serbia's coat of arms while the rest of the decoration resembles Biedermeier without Neo-Rococo elements.

Bibl. Вујаклија 1992: 21.
Cf. Крстић Поповац 2002: 99, 100, 103.

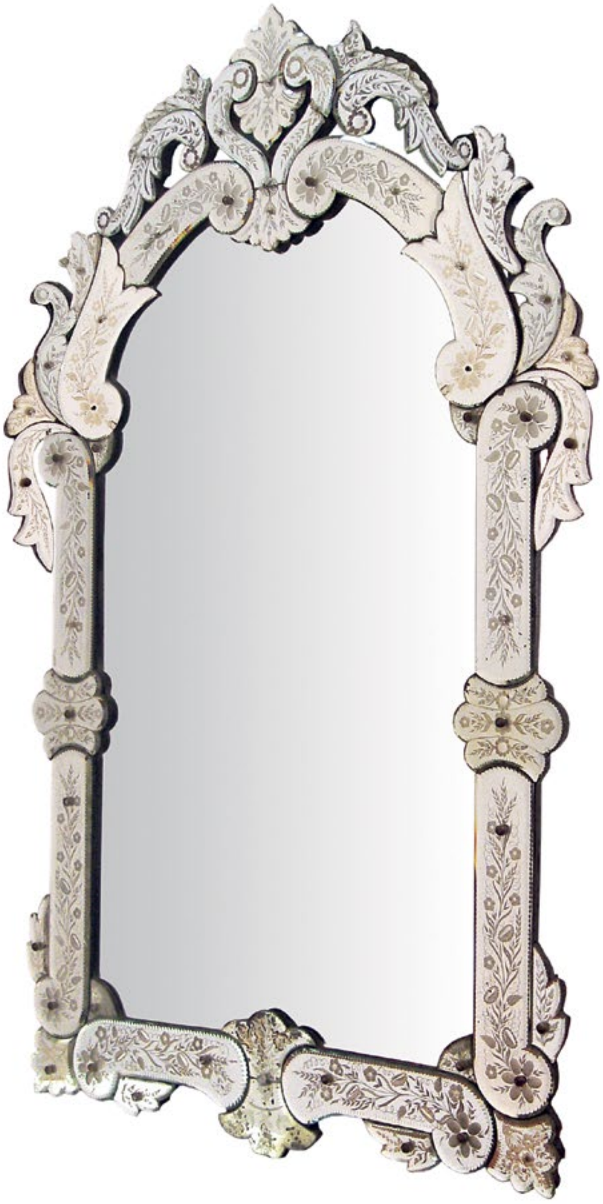


Cat. 320

321. WALL MIRROR

Czechia or Venice (?), second half of the 19th century
Colourless flat glass – cast, ground, engraved on the back; mirror made of silver amalgam, mounted on a wooden base.
No marks.
150 x 96 cm
inv. no. ЗСУ-361

The mirror has an arched top and is mounted on a wide ornamental frame composed of profiled glass volutes and engraved floral branches on the



Cat. 321

back. All parts of the frame are symmetrically and vertically arranged into a luxurious Neo-Baroque cartouche. This type of mirror was a specialty of Venetian glassmakers, but since the first half of the 19th century it was already mass-produced in the Czechia. This item, with distinctly Historicist features, lacks the typical Venetian appliqués made of kiln-formed and fused stained glass. Also, the content and quality of engraved ornaments suggest the Czech prevailing taste from the second half of the 19th century.

Bibl. Вујаклија 1992: 34.

322. VASE

Czechia, end of 19th century
Colourless glass – cast, ground, lazure paint, gilded.
No marks.
h: 27 cm
inv. no. ЗСУ-359

A massively cast vase is polygonally ground in the shape of a hexagonal prism. It stands on three shallow legs. In each field there are two large elongated red medallions. The upper edge is made of a wavy ground glass. The entire surface is heavily ornamented with gold. The form of the vase suggests Art Nouveau, and the carefully executed and gilded decorations are a Historicist fusion of large stylized floral volutes, small spiral forms and dotted wreaths. The medallions are framed by cartouches that imitate faceted gemstones. Significant effort invested in the processing of polished detail and manual gilding possibly suggest an individual creation in a Czech or Austrian workshop, which drew ideas from the contemporary modern Viennese or Prague design (Scarborough 1979: 859).

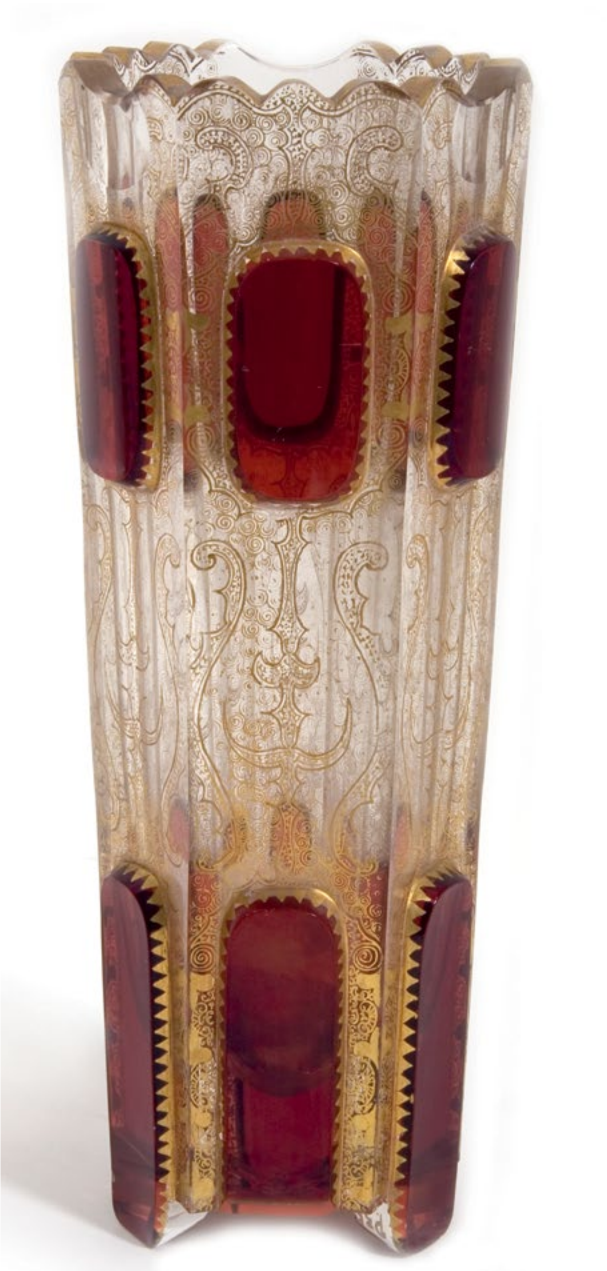
Bibl. Вујаклија 1992: 38.
Cf. Scarborough 1979: 859.

323. VASE

Czechia, end of 19th century
Colourless glass – cast, ground, lazure paint, gilded.
No marks.
h: 31 cm
inv. no. ЗСУ-360

A thin bell-shaped vase, that spreads in a hexagonal base, has a polygonal cross-section, ring-polished and gilded mouth. There is a large oval medallion painted with red lazure in each segment of the upper part. The rest of the surface is gilded and densely ornamented. The vase has an elegant Art Nouveau form. The decoration and the production technique are identical to the previous vase (cat. 322), which indicates the possibility that the object was made by the same craftsman and in the same workshop.

Bibl. Вујаклија 1992: 38.



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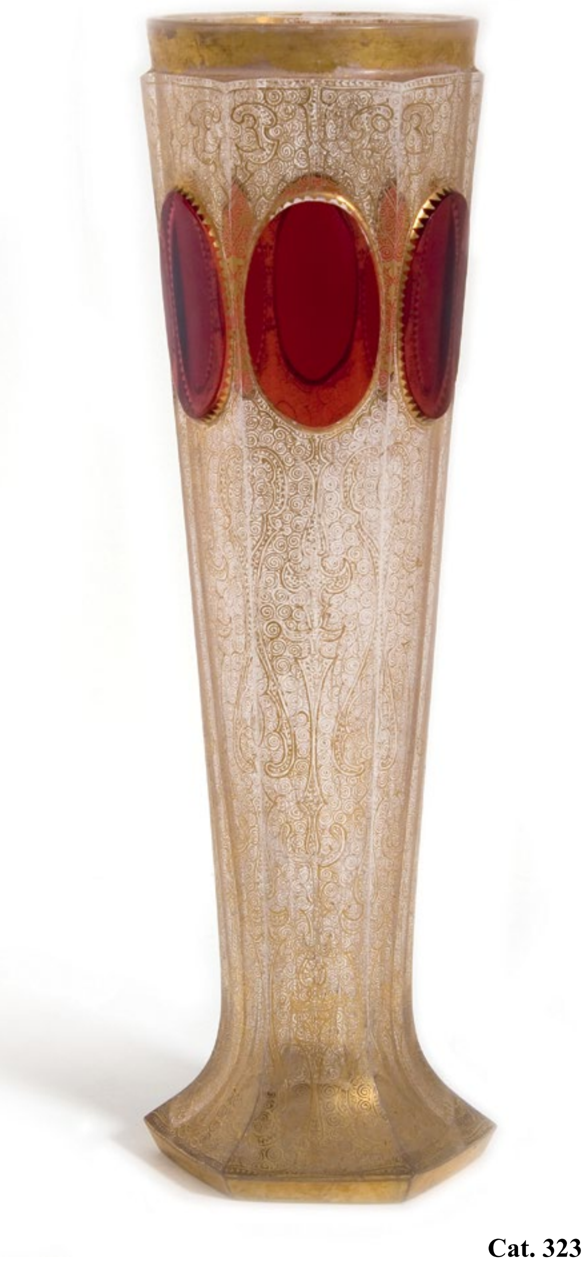
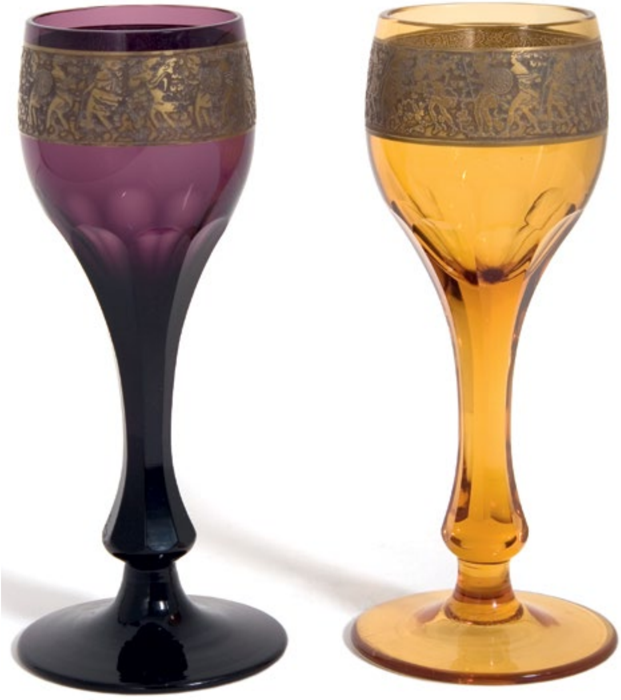


Cat. 323

The decorative glasses are made of high-quality glass, with an etched frieze that imitates manial engraving from the early 19th century Classicist period. They were made in Mozer's workshop in Karlsbad in the 1920s: This workshop became famous in the early 20th century for the Alexandrit glass that featured fine craftsmanship and design (Vose Hurst 1989: 128, 191). These items were made in the 1920s when this luxury glassware was mass-produced, with already delayed Historicist decor.

Cf. Vose Hurst 1989: 128, 191.



Cat. 324

324. PAIR OF GLASSES

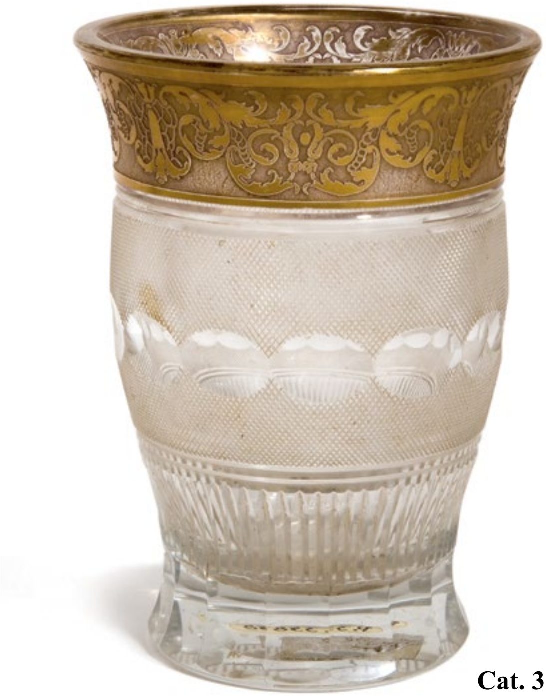
Czechoslovakia, Karlsbad, 1920s
Amethyst and topaz glass – cast, ground, etched, gilded.
Marking is scratched on the base of the red-ochre glass: *Made in Czechoslovakia*, *Mozer*, *Karlsbad*.
h: 19 cm
inv. no. ЗСУ-354, 355

A pair of glasses on a high ribbed stem, with a nodus set low, stands on shallow round feet. Below the upper edge there is a wide, gilded frieze with silhouettes of Amazons in a war skirmish.

325. VASE

Czechia, Karlsbad, second decade of the 20th century
Colourless glass – cast, ground, etched, gilded.
No marks.
h: 17 cm
inv. no. ЗСУ-358

The bell-shaped vase, divided into bands, has a wide gilded frieze at the top. The middle is netted and ground with a series of oculi and the lower part is ribbed. The vase is made of quality glass and with fine craftsmanship. It has balanced decorations with floral wreaths and ground ornaments arranged in Historicist style without much intrusiveness. The vase is a product of Mozer's workshop in Karlsbad, same as the previous item (cat. 324). It belongs to the Splendid series, which began to be designed in 1911 and has been supplemented with new forms for a whole decade.

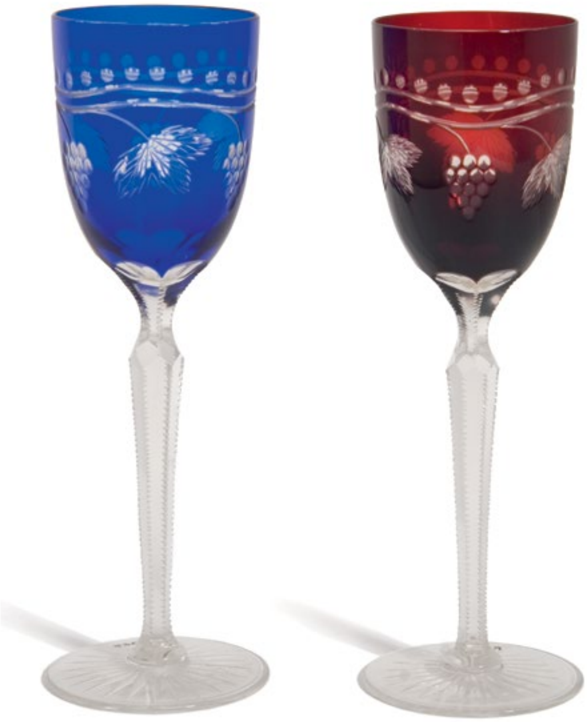


Cat. 325

326. PAIR OF GLASSES

Central Europe, first half of the 20th century
Colourless glass, coated with a layer of ruby and dark blue glass – blown, ground.
No marks.
h: 22 cm
inv. no. ЗСУ-363, 364

Bell-shaped glasses with tall polygonal stems stand on round feet. On the outside, they are decorated with engraved vines and grape clusters. The production and decoration of the glasses imitates the popular multilayer glass technique by Czech workshops from the Biedermeier period. The shape of glasses and the arrangement of decorations, adapted to mass production, suggest the Late Art Nouveau and Early Art Deco.



Cat. 326

327. WALL LAMP

Central Europe, first half of the 20th century
Colourless glass – cast, matted; brass strips and wires.
No marks.
h: 38 cm
inv. no. ЗСУ-315

The basket woven from wire and strips contains a glass roses bouquet with mounted bulb sockets. The lamp originally belonged in the inventory of Ilić's house and was not purchased for the collection. It is a typical and very popular piece of the interwar urban interior whose owners persistently cherished delayed Biedermeier objects.

328. CHANDELIER

Czechia – Novi Sad, first half of the 20th century
Colourless glass – cast, pressed, ground and mounted on a metal body.
No marks.
D: 80 cm
inv. no. ЗСУ-45

Cat. 327

The chandelier consists of standard parts assembled into a Neo-Baroque whole. Wires are threaded through the pipes, to the plinths with mounted bulb sockets masked by a narrow candle-shaped glass cylinder. The ceiling rail is masked with a canopy. The installation of this chandelier may have been done in the Novi Sad workshop founded by the Lampel brothers in 1921 (Нови Сад 1994: II, 80). In the Collection's photo archive, there are several old advertising photos from the Novi Sad workshop of the famous glass grinder Leo Holičer, where Ilić ordered chandeliers and mirrors for his spacious house.

Bibl. Вујаклија 1992: 39.
Cf. Нови Сад 1994: II, 80.

329. CHANDELIER

Czechia – Novi Sad, first half of the 20th century
Colourless glass – cast, pressed, ground and mounted on a metal body.
No marks.
D: 85 cm
inv. no. ЗСУ-46

This item is identical to the previous one. It varies only in the type of arm volutes and installation of the same glass parts. The bulb sockets are masked by cylinders made of waxed candle-shaped paper pulp. It is assembled of pre-made imported Czech parts. Both chandeliers were not procured as valuable objects of applied art, but were intended for Ilić's home interior.

Bibl. Вујаклија 1992: 39.

330. CHANDELIER

Novi Sad, first half of the 20th century
Colourless glass – cast, ground and mounted on a metal body.
No labels.
D: 85 cm
inv. no. ЗСУ-366

In the middle, the chandelier is elaborately profiled. At the bottom, there is a glass bowl with 9 extending arms with star-shaped plinths and candle-shaped bulb sockets. Six volute-shaped arms also extend from the upper body dish. The chandelier is a product of the Holičer workshop in Novi Sad.

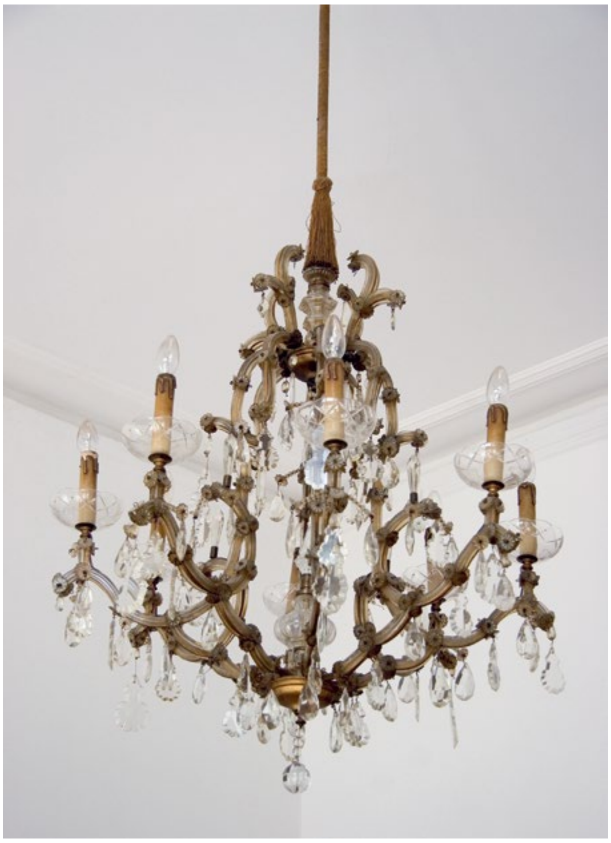
Bibl. Вујаклија 1992: 39.

331. CHANDELIER

Novi Sad, first half of the 20th century
Colourless glass – cast, ground and mounted on a metal body.
No labels.
D: 85 cm
inv. no. ЗСУ-365

The chandelier is of sumptuous craftsmanship with an elaborately profiled body and a wide bottom bowl with six short and six long extending arms carrying glass hoops. At the bottom is a glass bell. This chandelier is also a product of Holičer workshop from Novi Sad

Bibl. Вујаклија 1992: 39.



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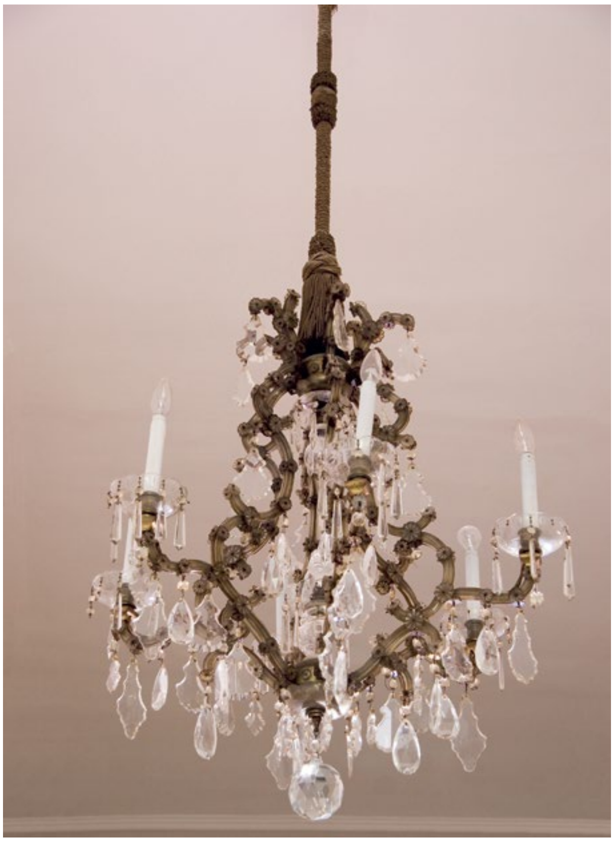

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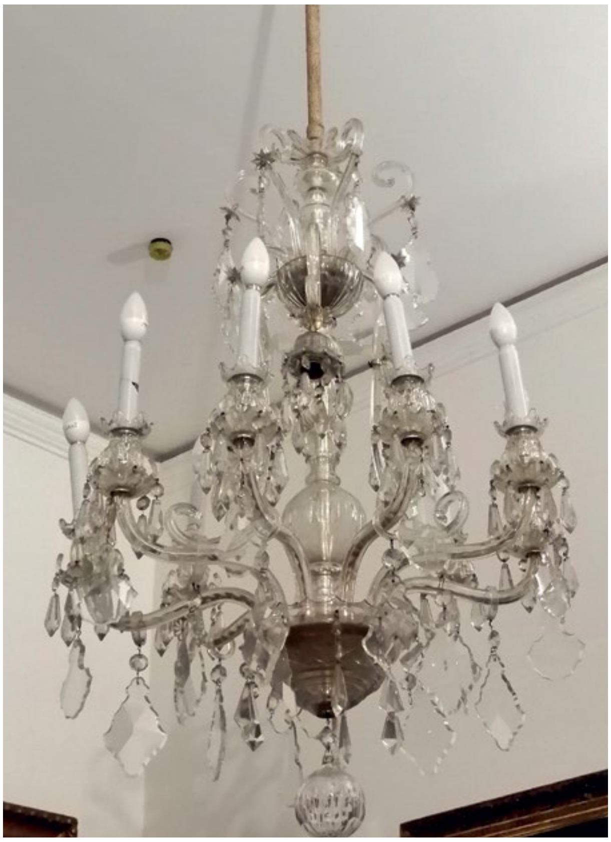

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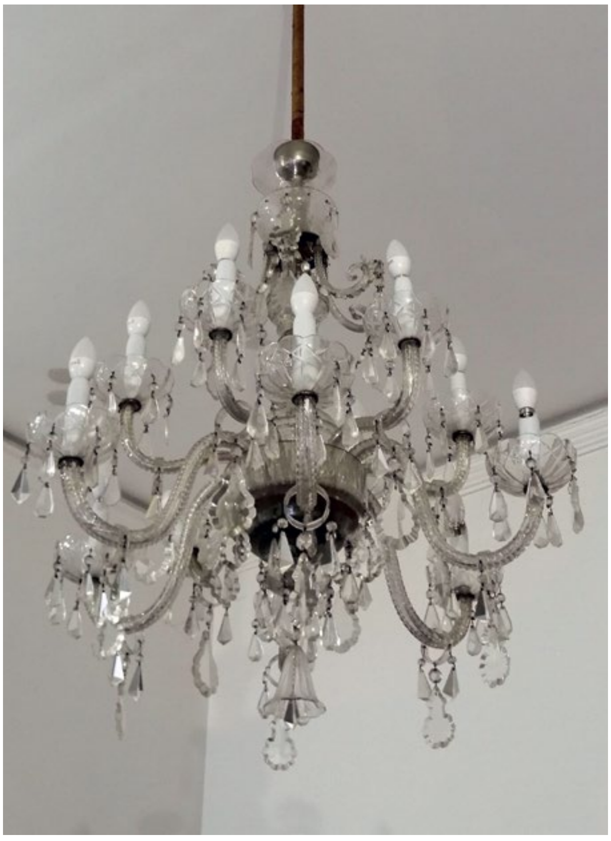

Cat. 331

HOME AND DECORATIVE ACCESSORIES

The special and last group from Dr Branko Ilić's collection is not a thematic whole. It consists of various decorative, fashion, toilet, salon and dining room accessories. Most of them belonged to Dr Ilić personally and were a part of his home interior. These are items from the family heritage, travel souvenirs, decorative items purchased or received as gifts. They can reveal a lot about Dr Ilić's private and social life, his personal taste, far more than about his collector's taste which he acquired with the help of experts, suppliers and intermediaries. It is possible that only two items from this group were procured for Ilić's art collection (cat. 330, 340), while the others had a decorative and functional purpose as "table accessories".

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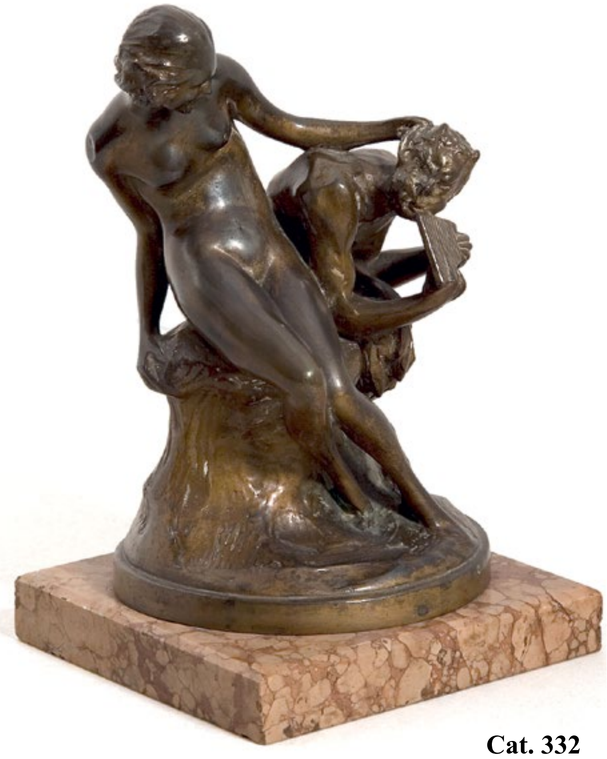
332. FIGURAL GROUP

France, first half of the 20th century
Bronze – cast; coloured marble pedestal.
Marks: an equilateral cross (possibly a foundry mark) and an ambiguous craftsman's signature in an elongated rectangular field.
h: 22.5 cm
inv. no. ЗСУ-340

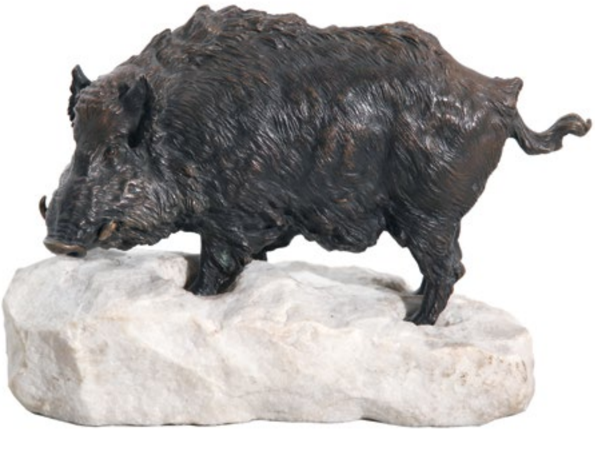
A nicely arranged group with an elegant figure of a naked nymph and a squatting satyr with syrinx. The treatment of the surface achieved light effects producing coarse strokes on the satyr figure and soft gradients on the nymph's body. With its inconspicuous elegance and splendid theme, this small group, is the work of a skilful craftsman of small plastics who worked under the influence of French designers in this genre from the late 19th and early 20th century.

333. FIGURINE

France, ca. 1900
Bronze – cast, chiselled and partially lacquered; white rough marble.



Cat. 332



Cat. 333

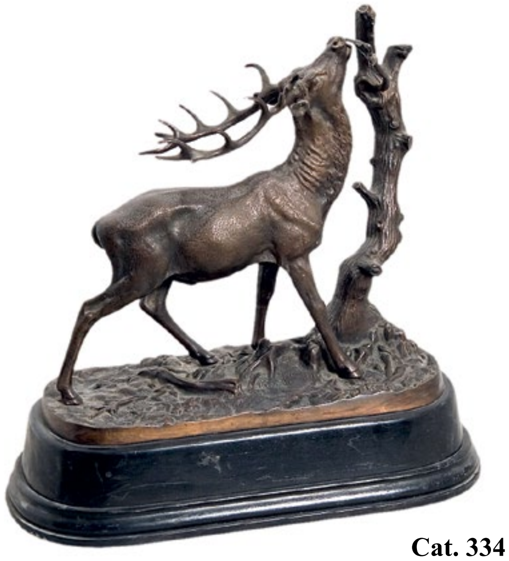
No marks.
h: 20.5 cm
inv. no. ЗСУ-341

This example of small plastic features an exceptional craftsmanship. It is very common in hunting salons and cabinets from the second half of the 19th and the first half of the 20th century.

334. FIGURINE

France, late 19th century
Bronze – cast and chiselled; wooden pedestal.
No marks.
h: 40 cm
inv. no. ЗСУ-342

One of the many casts of a very popular and favoured figurine until the middle of the 20th century.

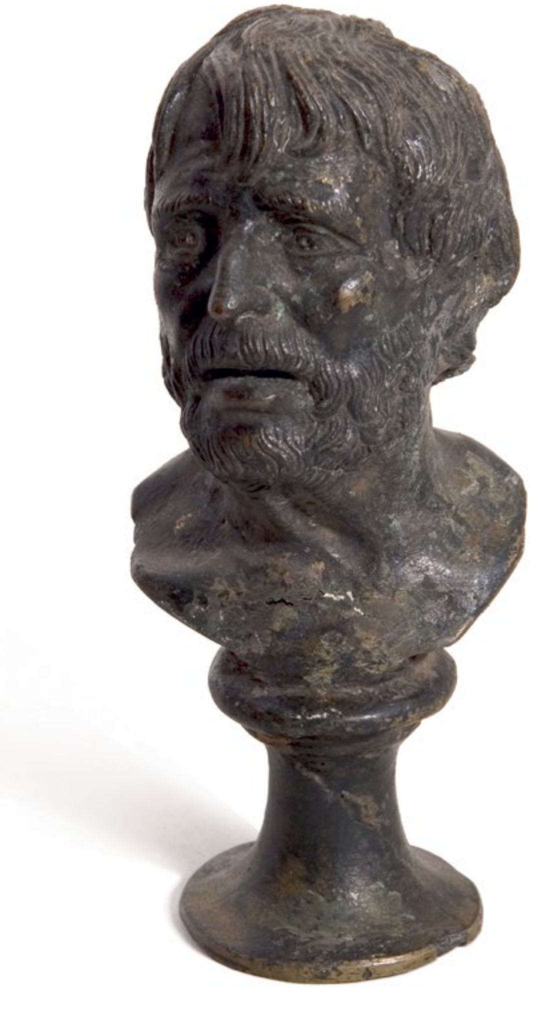


Cat. 334

335. FIGURINE

Italy, late 19th century
Bronze – cast and artificially patinated.
No marks.
h: 14.8 cm
inv. no. ЗСУ-339

This is a typical souvenir from the end of the 19th century. It is a small scaled copy of an ancient Roman old man bust (Seneca) excavated in Pompeii and kept in the National Museum in Naples.

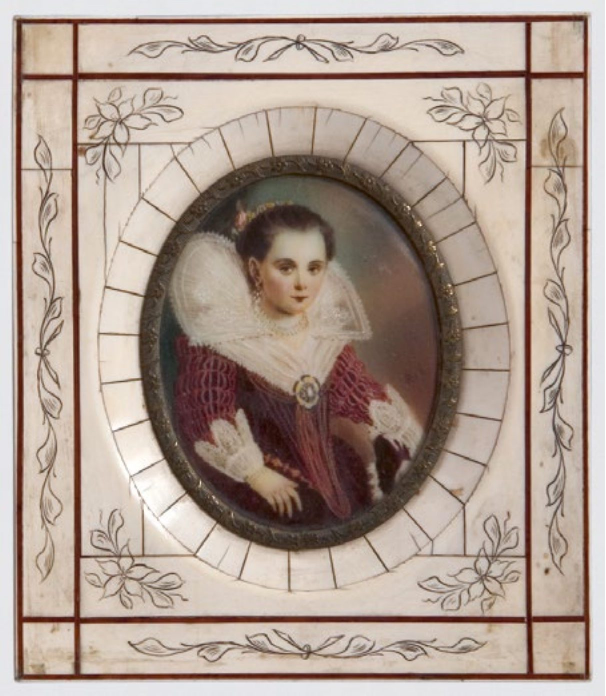


Cat. 335

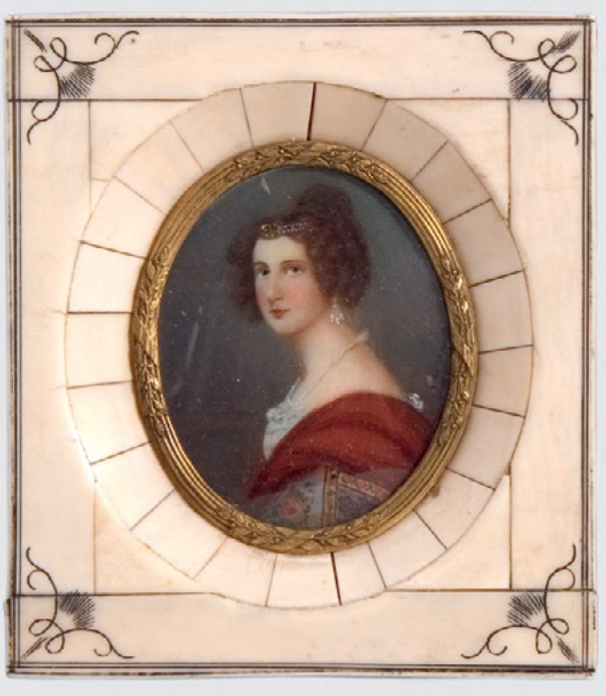
336. MINIATURE - PORTRAIT OF A WOMAN IN AN ELIZABETHAN COSTUME

Austria or France (?), late 19th – early 20th century
Colour print on ivory sheet, hand-painted; wooden frame lined with engraved ivory tiles; tortoiseshell strips; pressed metal frame; ground convex glass; paper.
Signature on the right in latin: *Rey* (...) (?) (illegible).
6.8 x 8.3 cm (miniature), 13 x 15 cm (frame)
inv. no. ЗСУ-317

This miniature of standard dimensions depicts a girl in a costume from the 16th century. It belongs to a group of printed and hand-painted copies from the late 19th or early 20th century. It was most likely made in one of the Austrian, French or German souvenir making workshops. After researching



Cat. 336



Cat. 337

relevant art sources, it is assumed that the miniature is a partial copy of the artwork by the famous Flemish craftsman Cornelis de Vos. Compared to the "Portrait of a Girl" from the Turin Galleria Sabauda, there are similarities in physiognomy and costume that can be noticed, while the "Portrait of a Girl Elizabeth Velemans" from the Mayer van den Bergh Museum in Antwerp also has similarities with the Novi Sad portrait based on the general arrangement and the faces. The differences in colour and costume are most likely due to the fact that the portrait was copied from a print template, so the colour of the dress was chosen arbitrarily. The figure of a young girl in the shape of a miniature was made as an appealing souvenir around 1900, in the usual frame and photo-technique of transferring the image to an ivory base. The hand-paintings were made by a painter-craftsman whose illegible signature does not reveal his identity.

Bibl. Лазић 2012: 160-161.
Cf. Boehn 1925.

337. MINIATURE - PORTRAIT OF AMALIA VON SCHINTLING

A copy of a painting by Joseph Karl Stieler.
Austria (?), late 19th – early 20th century
Colour print on ivory sheet, hand-painted; wooden frame lined with engraved ivory tiles; pressed metal frame; ground convex glass; paper.
Signature on the right in latin: *C. Stieler*.
5.3 x 6.5 cm (miniature), 9.5 x 11 cm (frame)
inv. no. ЗСУ-318

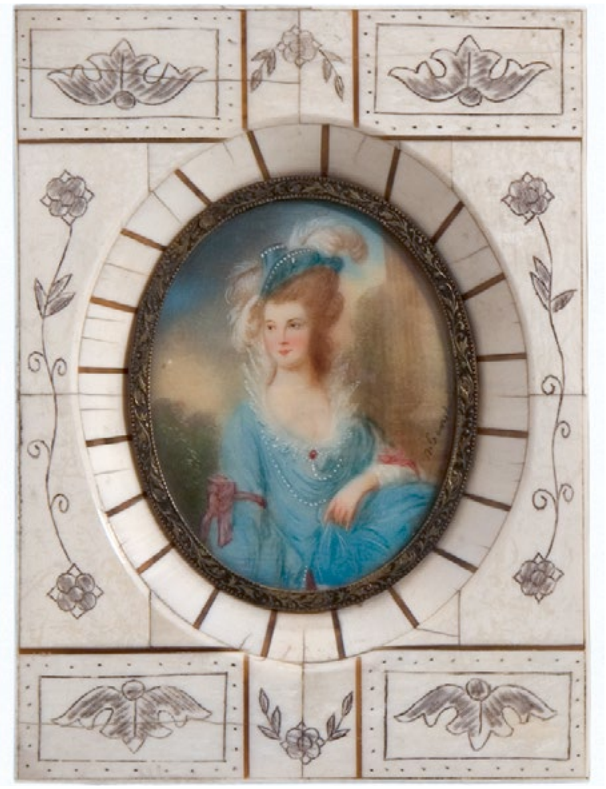
The template for this miniature was an easel portrait of Amalia von Schintling (1812-1831), made in 1831 as one of 36 paintings in the "Gallery of Beauties" (Schönheitengalerie) located in the southern pavilion of the Nymphenburg Palace in Munich (Langer 2011). Collected and commissioned by the Bavarian ruler Ludwig I, these interesting artworks depicted the most beautiful noble women of the time portrayed between 1827 and 1850. Most of the artworks in the "Gallery of Beauties" were painted by Joseph Karl Stieler (1781–1858), a famous German miniaturist and portraitist. He showed his talent and skill for painting women in the portrait of the young Amalia von Schintling, the daughter of the German major Lorenz von Schintling and the Baroness Theresa von Hake. She was only 19 at the time this piece was made but only a few months later she prematurely died of tuberculosis. The artist portrayed Amalia in a Late Neoclassical style by idealizing her appearance, costume, as well as the landscape in the background. Technically flawless, this work became one of the most frequently copied19th century female portraits and was often copied and framed as a luxury souvenir by miniature making studios. This item from Novi Sad is a printed portrait belonging to the late 19th or early 20th century. The costume and jewellery details were done manually. The miniature is in a standard frame and was produced in series for the antiquity market.

Bibl. Лазић 2012: 158.
Cf. Boehn 1925.

338. MINIATURE - PORTRAIT OF MRS. GRAHAM

A copy of a painting by Thomas Gainsborough.
Central Europe, late 19th – early 20th century
Colour print on ivory sheet, hand-painted; wooden frame lined with engraved ivory tiles; pressed metal frame; ground convex glass; paper.
Signature on the right in latin: *T. Gainsborough.*
6 x 7.6 cm (miniature), 10.4 x 14 cm (frame)
inv. no. ЗСУ-319

This decorative miniature is a printed and manually completed small-scaled copy of the famous “Portrait of Mrs. Graham” by the English artist Thomas Gainsborough (1727–1788). The painting was created in 1775-77. It was exhibited at the Royal Academy in London in 1777. Today it is kept in the National Gallery of Scotland (inv. no. NG 332). The young woman portrayed, Mary Cathcart, was the daughter of the Earl of Cathcart, the English ambassador to the court of the Russian Empress Catherine the Great. After spending her childhood in Russia, she returned to England when she was 17 and married a Scottish nobleman Thomas Graham. She died in 1792 of tuberculosis, at the age of 35. In the late 18th century in England, she was considered a beauty of high society, so it is not unusual that Gainsborough himself painted as many as four of her portraits. This portrait is considered one of his best which resulted in a number of printed copies made during the 18th and 19th centuries that served as templates for later miniatures and copies (Belsey 2003; Gatt 1989: 34). At the bottom, along the right edge, there is a false signature of the English artist. The frame is made of ivory tiles, parts of old piano keys, which are engraved with floral motifs. On the back there is a pasted old paper from the late 18th century, with a printed text in French.

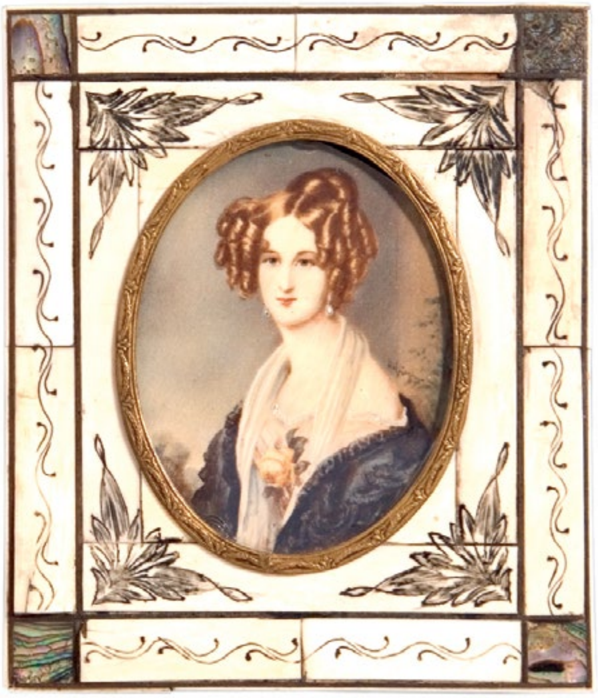


Cat. 338

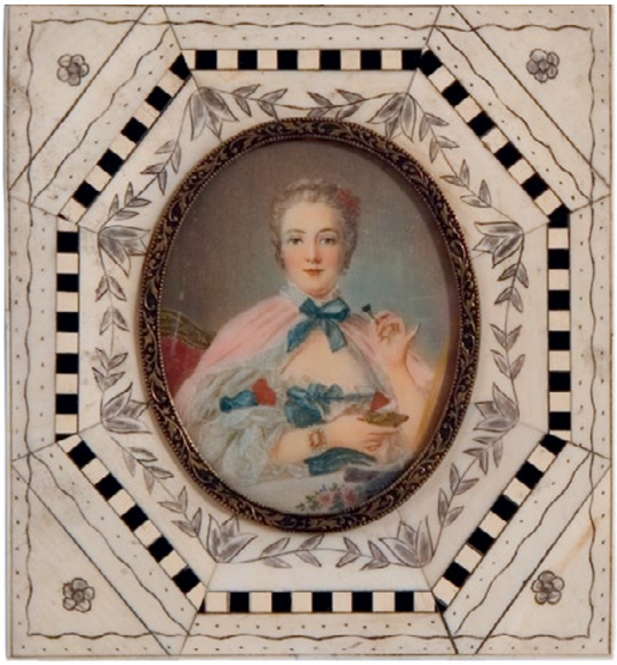
Bibl. Лазић 2012: 154-155.
Cf. Boehn 1925; Gatt 1989: 34; Belsey 2003.

339. MINIATURE - PORTRAIT OF COUNTESS SZÉCHENYI

A copy of a painting by Moritz Michael Daffinger.
Austria (?), late 19th – early 20th century
Color print on ivory sheet, hand-painted; wooden frame lined with engraved ivory tiles; mother of pearl; pressed metal frame; ground convex glass; paper
The signature is illegible.
7 x 9 cm (miniature), 12 x 14 cm (frame)
inv. no. ЗСУ-321



Cat. 339



Cat. 340

A copy of the artwork by Moritz Michael Daffinger (1790–1849), a leading Viennese miniature artist of the Biedermeier period. He learned the delicate art technique first from his father Johann and then from Michael Weichselbaum, a painter in the Imperial Porcelain Manufactory, where he worked as an assistant until 1812. As a favourite of the court, he made portraits of almost all members of the imperial family and other noble people of the Habsburg Monarchy. One of them was the Countess Crescence Széchenyi-Seilern (1799-1875), depicted in this miniature. The daughter of the Count Carl August Seilern and the Countess Maximiliana Wurmbrand was married twice. When she turned 20 (1819), she married Count Karl Zicci, with whom she had six children, and in 1836 she married the Hungarian noblemen István Széchenyi (1791-1860). As with the previous items, the miniature was partially altered by hand with visible brush strokes on certain costume parts. The back is covered with a sheet from a book printed in Gothic, and the frame is, in addition to the usual engraved tiles, also decorated with pieces of mother-of-pearl.

Bibl. Лазић 2012: 157.
Cf. Boehn 1925: 136.

340. MINIATURE - PORTRAIT OF MADAME DE POMPADOUR

A copy of a painting by François Boucher.
France (?), late 19th – early 20th century
Colour print on ivory sheet, hand-painted; wooden frame lined with engraved ivory tiles; pressed metal frame; ground convex glass; paper.
Signature on the right in latin: *F. Boucher*.
6 x 7.5 cm (miniature), 11.3 x 12.3 cm (frame)
inv. no. ЗСУ-322

One of the most famous portraits of Madame de Pompadour (1721–1764), created around 1900, served as a template for this miniature. The original piece was painted by François Boucher (1703–1770), the leading representative of the French Rococo and the protege of the king's mistress Madame de Pompadour, whose numerous portraits were made by this artist in the mid-18th century. In 1758, he painted this powerful woman sitting at a dressing table (today kept in the Fogg Art Museum, Cambridge, USA). In later decades, the portrait was often copied using intaglio and lithography so the miniature making studios used colours arbitrarily when painting the miniature versions. This miniature preserves the oval shape of the original, but the colours on the costumes, other details and furniture in the background were changed on the printed portrait. Parts of the face, costume, objects on the dressing table and chairs were hand-painted using short strokes. The name of the French painter is written along the right edge, and the frame itself is made of piano keys parts. On the back, there is a pasted part of a sheet from a book in French whose content corresponds to an encyclopaedia from the Enlightenment period.

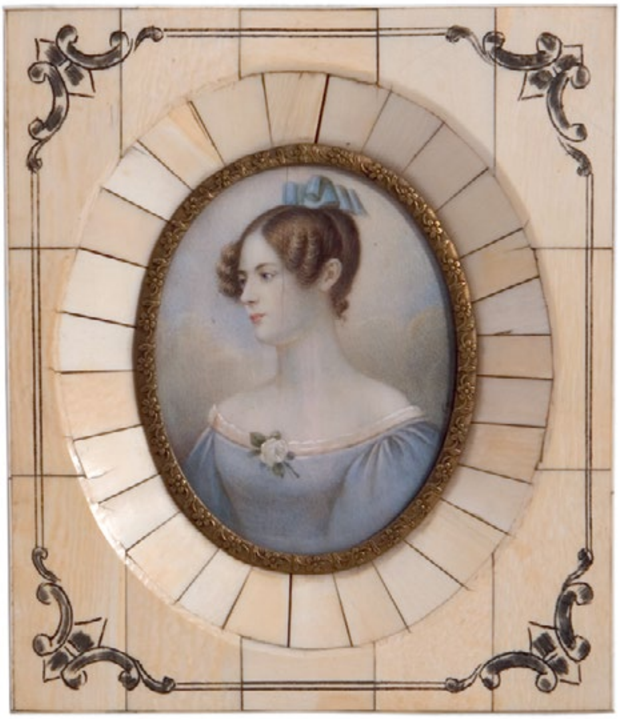
Bibl. Лазић 2012: 156.
Cf. Boehn 1925.

341. MINIATURE - PORTRAIT OF A GIRL IN BLUE DRESS

Austria (?), last third of the 19th century
Watercolour on ivory sheet; wooden frame lined with engraved ivory tiles; pressed metal frame; ground convex glass; paper.
Signature on the right in latin: *Soll* .. (?) (illegible).
6.5 x 9 cm (miniature), 12.3 x 14.7 cm (frame)
inv. no. ЗСУ-345

This miniature is completely painted using the watercolour technique on a thin ivory sheet, which certainly increases its artistic and market value. At the time being, the signature is illegible which makes it impossible to identify the artist and the model. The name written, most likely, refers to the artist whose work served as a model but it might also be the name of a miniature painter. The girl depicted is wearing a costume that was fashionable around 1840 and the painting style suggests the Viennese portrait painting from the first half of the 19th century. This technically well-executed, delicate miniature is a quality artistic souvenir, made in a central European workshop in the late 19th century. Like with most miniatures from that period, the frame is made of old piano keys, subsequently decorated with an engraved frame.

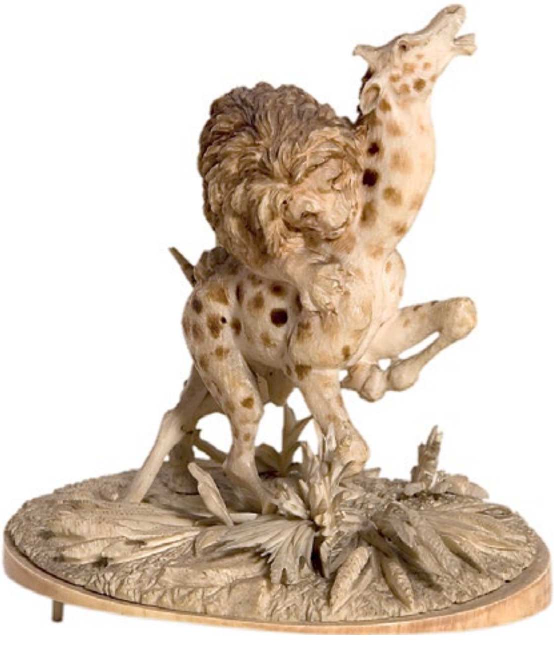
Bibl. Лазић 2012: 159-160.
Cf. Boehn 1925.



Cat. 341

342. FIGURAL GROUP

Central Europe, late 19th century
Ivory – carved and partially painted.
No marks.
h: 14 cm
inv. no. ЗСУ-350



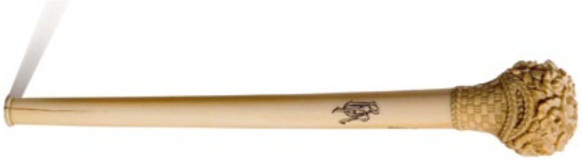
Cat. 342

This fine and realistically executed group with dynamic arrangement is filled with details. It contains the popular motifs of adventures and hunting stories from the 19th century colonial conquests.

343. UMBRELLA HANDLE

Austria or Hungary, early 20th century
Ivory – carved.
The owner's monogram *BR* in ligature.
l: 28 cm
inv. no. ЗСУ-324

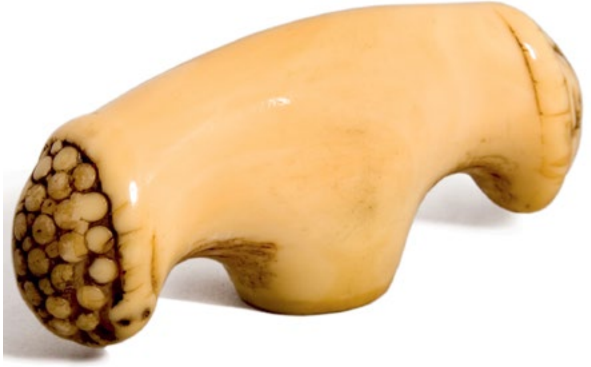
Based on the crafting technique and the content of the decoration (basket with roses), this item is a typical luxury fashion accessory belonging to the Biedermeier period. However, the type and ductus of the letters in the monogram suggest Art Nouveau, which implies that this handicraft product is only a later copy.



Cat. 343

344. CANE HANDLE

Hungary or Vojvodina, 19th century
Bone – carved.
l: 11.5 cm
inv. no. ЗСУ-323

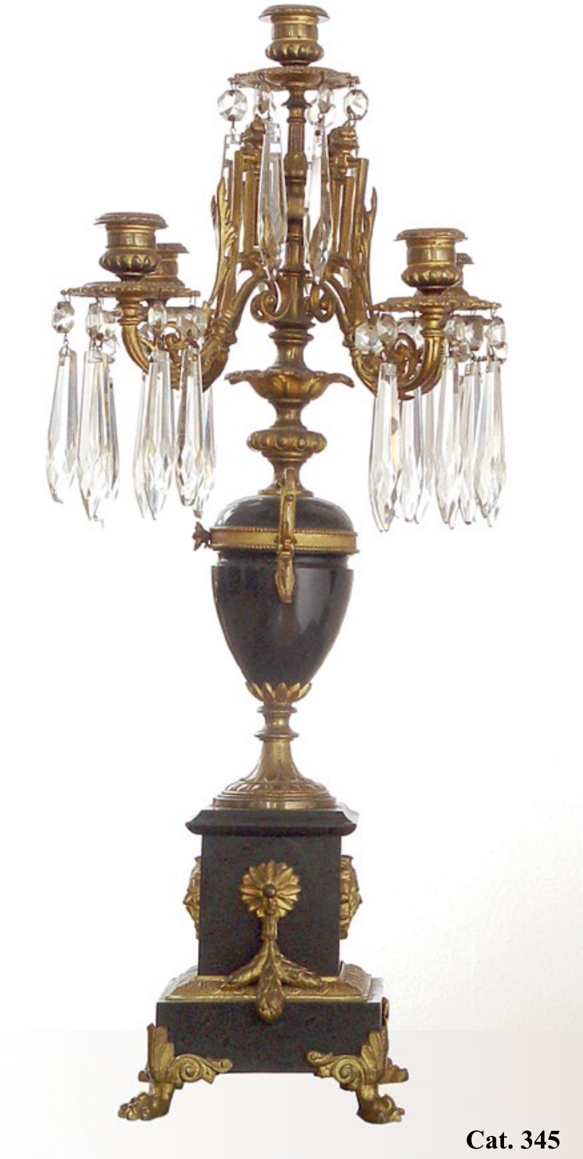


Cat. 344

The T-shaped handle has carved grape clusters at the ends. It was rather common in the 19th century as a typical practical accessory which was mounted on a new cane after the old one broke. It could have been used for generations, as evidenced by the wear and tear of the bone.

345. PAIR OF CANDELABRAS

France, second half of the 19th century
Black-green granite; cast brass alloy – partially chiselled; ground crystal glass.
No marks.
h: 58.5 cm
inv. no. ЗСУ-335, 336



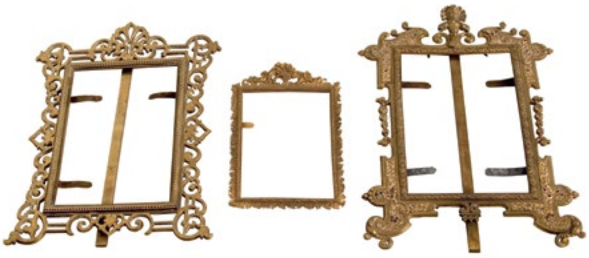
Cat. 345

Both candelabras are part of the fireplace group along with the missing clock. The metal parts are only partially chiselled after casting (mascarons and bases). The balanced proportions of the stone parts and the tasteful ornamentation of the metal appliques, made in the Classicist style, suggest the French applied art from the second half of the 19th century (Napoleon III), especially artworks made in the Japy Freres et Cie manufactory in Beaucourt.

346. THREE TABLE PHOTO FRAMES

Austria, late 19th century
Brass – cast, perforated, partially encrusted with multi-coloured glass paste.
No marks.
20 x 12.5; 32.5 x 22; 30 x 22 cm
inv. no. ЗСУ-325, 326, 327

All three frames have a back easel. Relief decorations and profiling are in the Late Rococo style. These are common salon, table and fireplace accessories. They were serially produced and were popular until the first decades of the 20th century.

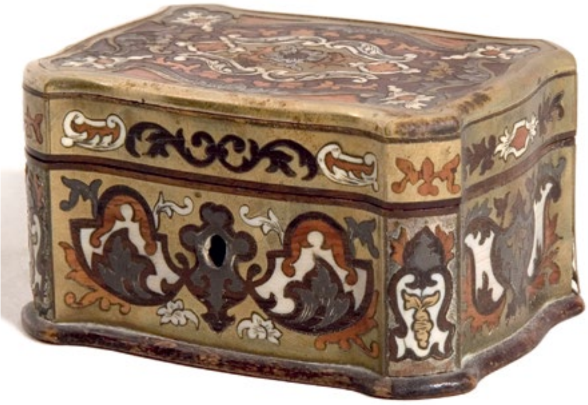


Cat. 346

347. JEWELLERY BOX

Austria, mid-19th century
Wood lined with veneer, strips and foils of perforated brass sheet, bone and silver encrustations; the interior covered with red velvet; closes with a snap catch.
No marks.
5.7 x 10.5 x 7.7 cm
inv. no. ЗСУ-442

A common salon accessory since the Rococo period was especially popular in the Historicist 19th century interiors. Sometimes these small crafting masterpieces were created in the Biedermeier period and featured simple forms and tasteful decoration, while the later works aimed for the appeal, like this item, and are often filled with a mixture of different materials and superfluous decorative details.



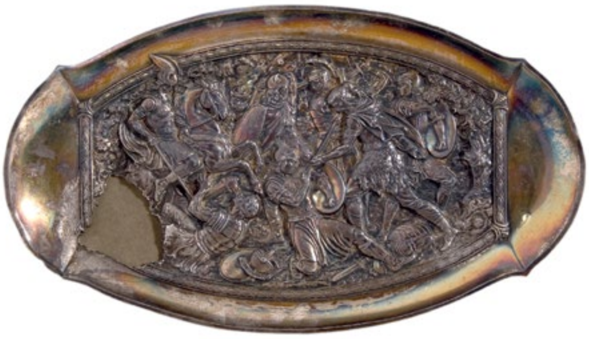
Cat. 347

348. DECORATIVE VESSEL

Germany, ca. 1900
Zinc alloy – cast.
Mark: *W.M.F.*
28 x 48 cm
inv. no. ЗСУ-312

This elongated oval-shaped vessel features Art Nouveau profiling with a relief scene in the centre. The marking, technique and iconography of scenes, depicting popular themes from Germanic history and wars against the Romans, reveal the production location in the German workshop Württembergische Mettalwarenfabrik (Musterlager ..., 1926, VI).

Cf. Musterlager ..., 1926, VI.

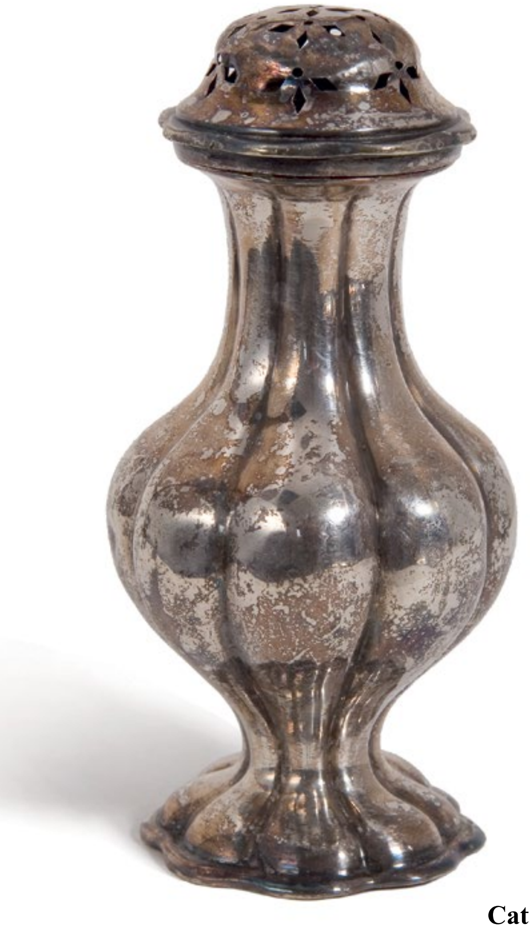


Cat. 348

349. POWDER-SUGAR BOWL

Austria, second third of the 19th century
Alpacca – cast, pressed, silver-plated.
Marks: two-headed eagle and the inscription *BERNDORF AS*.
h: 14.5 cm
inv. no. ЗСУ-298

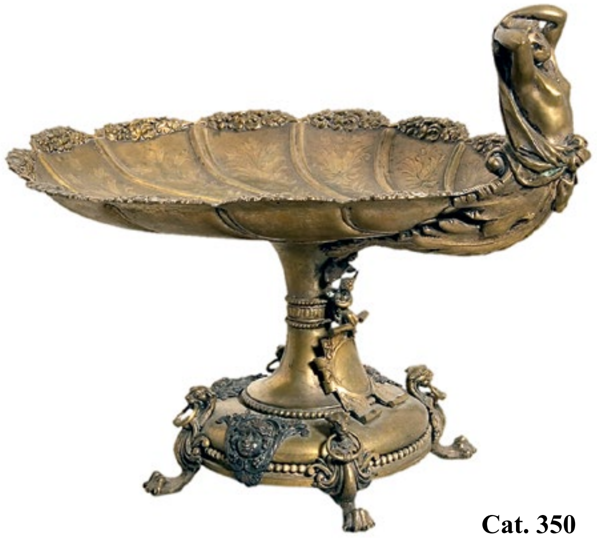
This is a common piece of tableware with a screw cap. The bowl has an elegant profiling, segmented base, and is horizontally treaded. It was made in Berndorf (Austria), a place which was famous in second half of the 19th century for rather successful workshops of tableware and decorative accessories intended for a wide market. Designers copy the forms and decorations of the Late Biedermeier and Rococo Revival, but in a more balanced form, adapted to serial production, and with minimal manual finishing which gave the impression of genuine silverware.



Cat. 349

350. BOWL

Austro-Hungary, second half of the 19th century
Brass – cast, pressed, engraved, partially silver-plated
Marks: two-headed eagle and an inscription *J. L. HERRMANN*
h: 36.5 cm
inv. no. ЗСУ-310



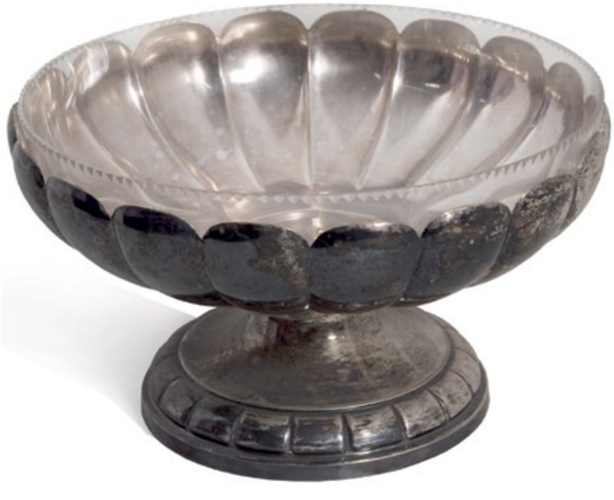
Cat. 350

The item belongs in the group of decorative tableware, without much functional properties. It was common in the 19th century and features effective decoration which the designer copied from manuals that included templates for this type of dishes. This bowl is shell-shaped with a half-figure of a Nereid, mascarons, cartouches in the shape of a coat of arms, lion’s paws, and was obviously used for fruit, which makes the mentioned iconography a simple decorative arrangement that does not indicate the true function of the item.

351. BOWL ON A BASE

Central Europe, first half of the 20th century
Brass sheet metal – pressed, silver-plated; ground glass piece.
Marks: a flag with the letter B (Britania metal; *The Penguin Dictionary*…, 1979, 119).
h: 11.5 cm; D: 21 cm
inv. no. ЗСУ-309

The round bowl, with ribbed segments that form a flower calyx, has a shallow round base, a glass piece and is serrated by grinding along the edge. The form of the bowl imitates the 19th century form but is more reduced and adapted to the new functionality.

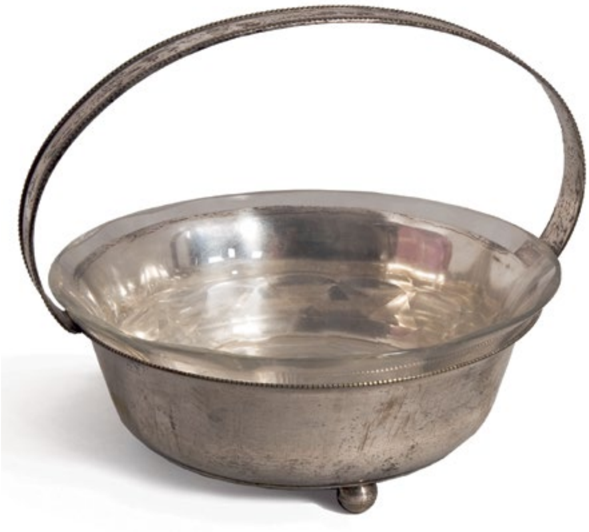


Cat. 351

352. BOWL WITH A GLASS PIECE

Central Europe, first half of the 20th century
Brass sheet – pressed, silver-plated; ground glass.
Marks: a flag with the letter B (Britania metal).
h: 20 cm; D: 21.5 cm
inv. no. ЗСУ-304

This serially produced bowl for fruit or biscuits has a flat bottom and an arched handle. Its functionality is emphasized but it lacks decorations, which is typical of Late Art Nouveau and Early Art Deco. The glass piece has a ground serrated edge.

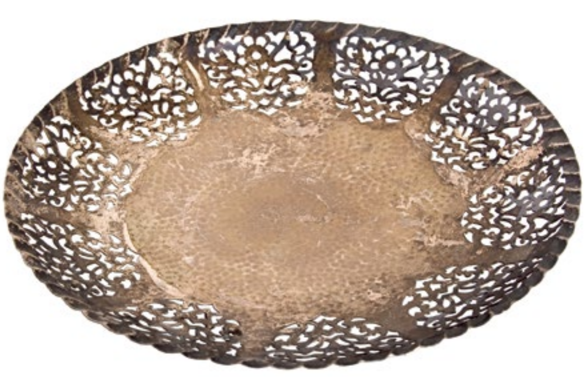


Cat. 352

353. PLATE

Germany, first half of the 20th century
Metal alloy – pressed, perforated and silver-plated.
Marks embossed at the bottom, on the outside: letter *P*, *METAL* and *QUIST* in a circle.
D: 28 cm
inv. no. ЗСУ-305

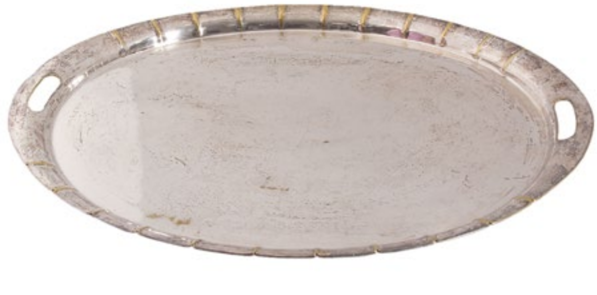
A very shallow plate/serving tray, ornamentally perforated into strongly stylized leaf branches. It stands on three spherical legs. It was most likely made in the Quist workshops in Esslingen (Nuewirth 1978, 79, 61).



Cat. 353

354. SERVING TRAY

Central Europe, first half of the 20th century
Brass sheet – pressed, silver-plated.
No labels.
51 x 62.5 cm
inv. no. ЗСУ-313



Cat. 354

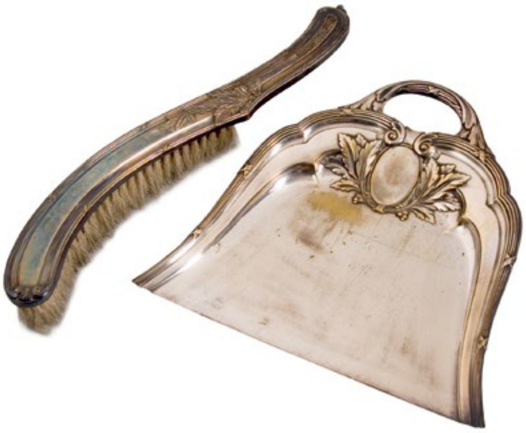
A large flat-bottomed oval tray has a raised edge, ribbed segments with two openings – handrails instead of handles. Its functionality, balanced decoration and quality craftsmanship suggest a quality workshop in Austria or Hungary, which, in the early 20th century, delivered products in the Late Art Nouveau.

355. CRUMBS SWEEPER SET

Germany, 1920s
Brass sheet – pressed, silver-plated; brush includes a wooden piece with firm bristles.
Stamped marks: letter *P*, *METAL* and *QUIST* in a circle.
Includes:
- a dustpan - 22.3 x 24.2 cm;
- a brush - l: 33.5 cm

inv. no. ЗСУ-306, 307

A typical tableware in middle-class urban dining rooms from the first decades of the 20th century. The pressed decorations are designed in the style of Late Art Nouveau and Early Art Deco. It was made in J. W. Quist's accessories manufactory in Esslingen (Nuewirth 1978, 79, 61).



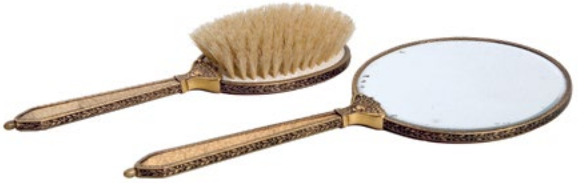
Cat. 355

356. MIRROR AND BRUSH SET

Central Europe, first half of the 20th century
Sheet metal – pressed and gilded, artificially patinated; glass piece.
No marks.
Includes:
- a handheld mirror - l: 32 cm
- a hair brush - 26 cm

inv. no. ЗСУ-54, 55

These items were mass-produced and have slightly luxurious appearance. It most likely belonged to Dr Ilić's wife.

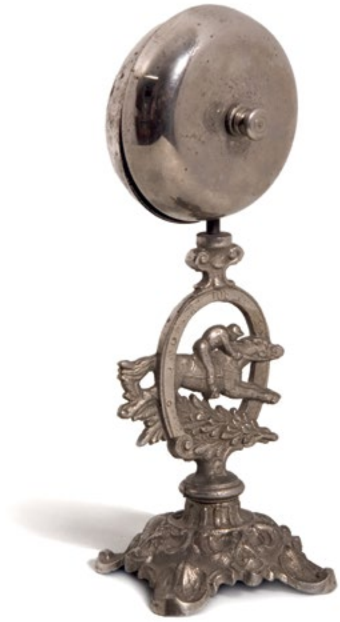


Cat. 356

357. SERVICE BELL

Central Europe, first half of the 20th century
Iron – cast, nickel-plated.
No marks except the number 108 (model or series number).
h: 22 cm
inv. no. ЗСУ-308

A common table and dining accessory in urban interiors. Judging by the depiction of a jockey on a horse inside a decorative horseshoe, it could also



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have belonged in a hotel reception, law office or doctor's office.

358. UMBRELLA CASE

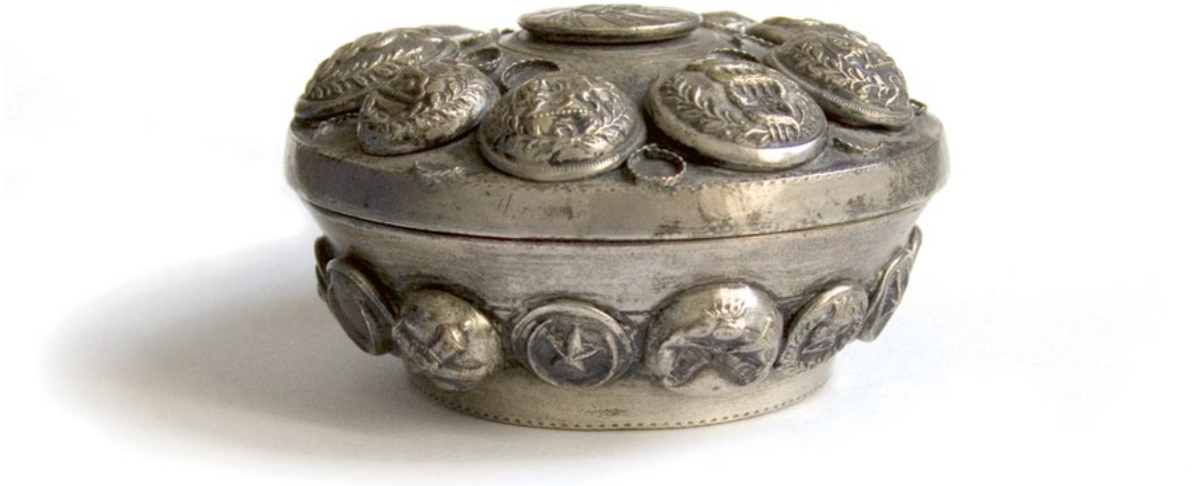
Central Europe, first half of the 20th century
Veneer, horn.
l: 74 cm
inv. no. ЗСУ-441

The case consists of three parts that fit into each other and features an inserted horn piece at the top.

359. SMALL BOX

Persia, first half of the 20th century
Brass alloy – cast; copper sheet, pressed, silver-plated.
No marks.
h: 4.7 cm
inv. no. ЗСУ-238

The finish of both exterior and interior was done on a lathe. It includes a screw cap and the box exterior was decorated with a series of round appliques with symbols and the Persian Empire coats of arms. It was used to keep jewellery, fragrances and other similar objects. It is a typical Oriental souvenir.



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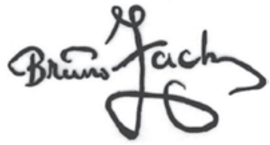

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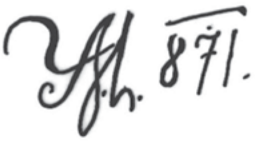

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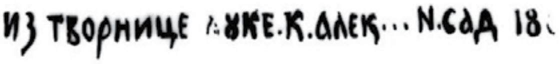
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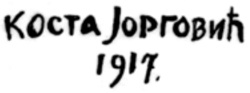
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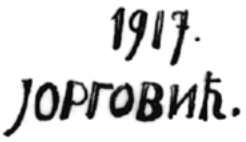
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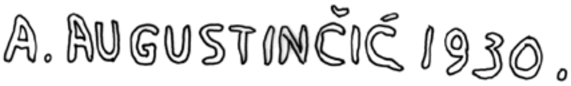
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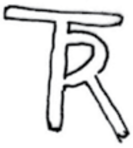

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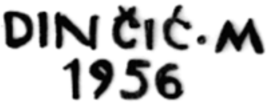
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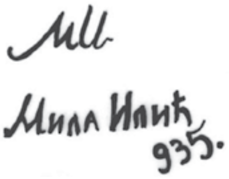
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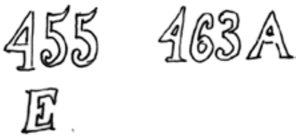

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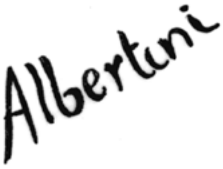

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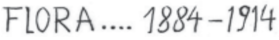
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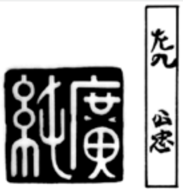

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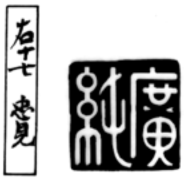

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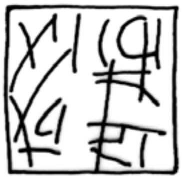

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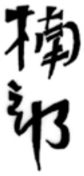

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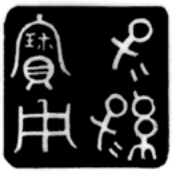

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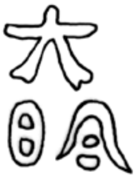

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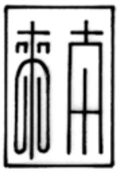

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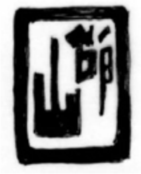

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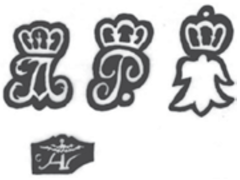

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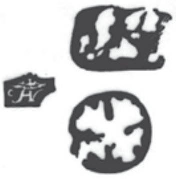

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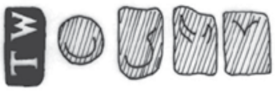

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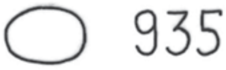

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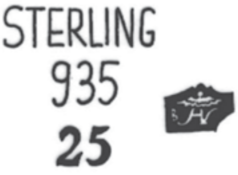
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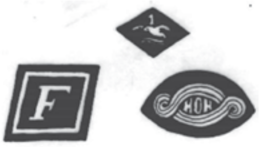

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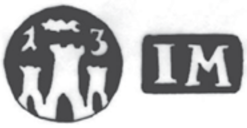

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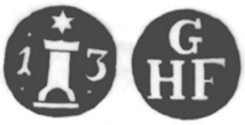

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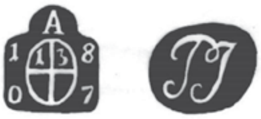

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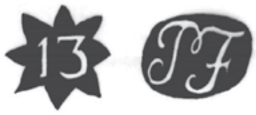

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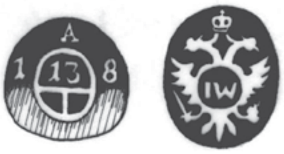

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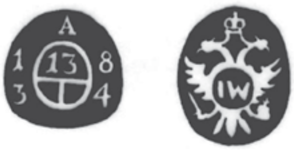

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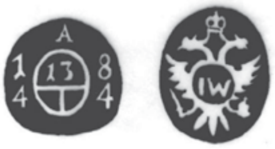

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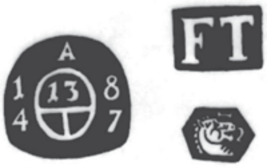

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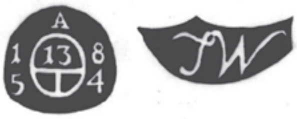

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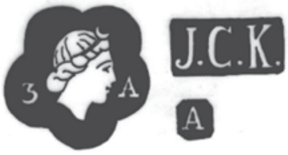

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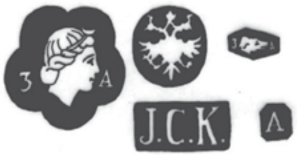

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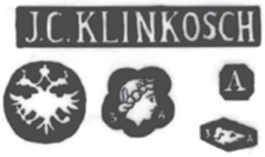
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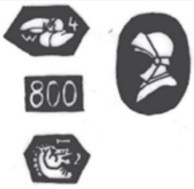

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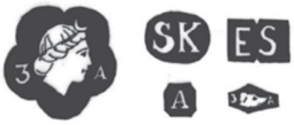

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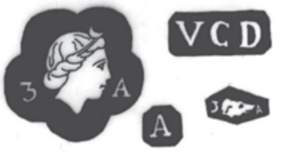

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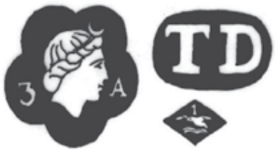

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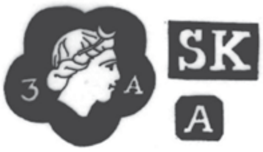

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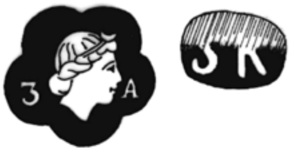

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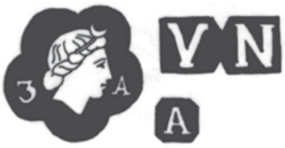

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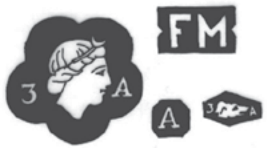

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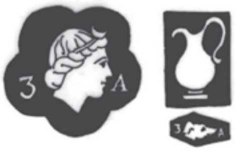

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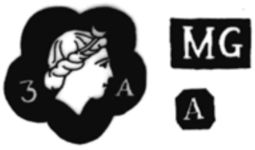

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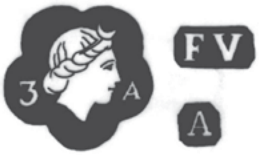

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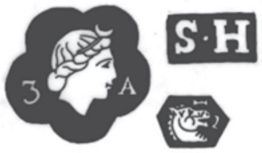

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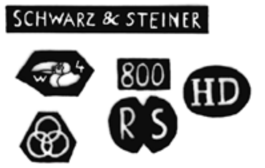
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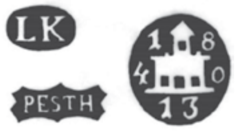
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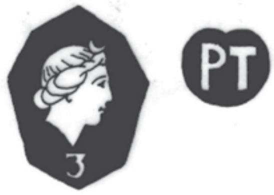

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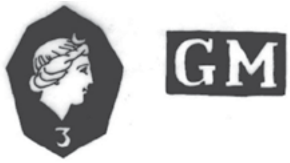

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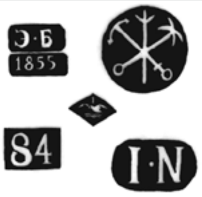
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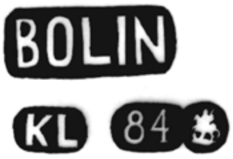

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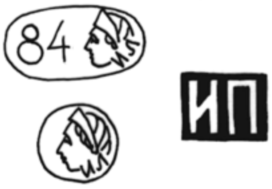

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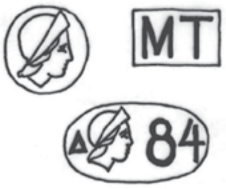

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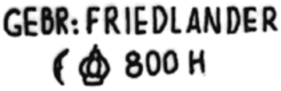
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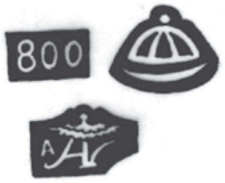

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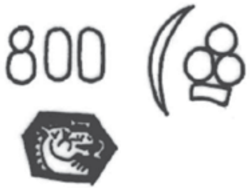

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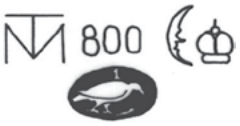

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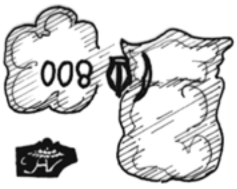

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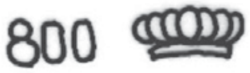

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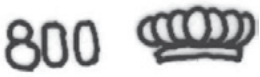

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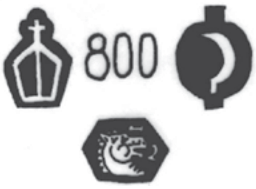

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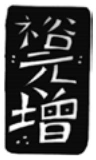

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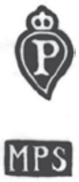

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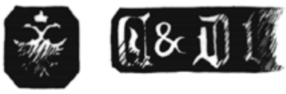

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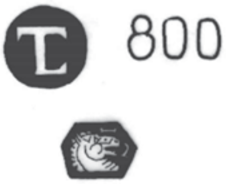

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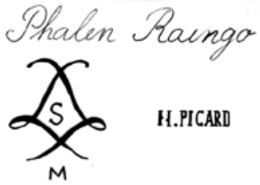
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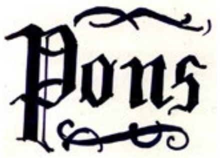

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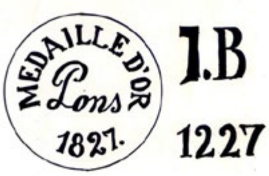
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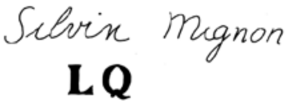
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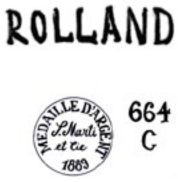
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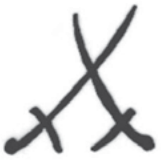

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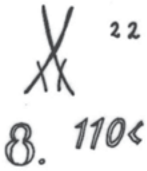

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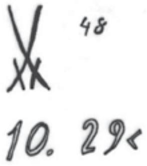

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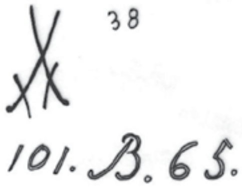

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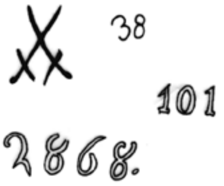

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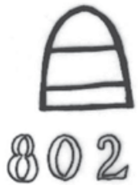

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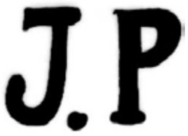

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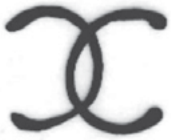

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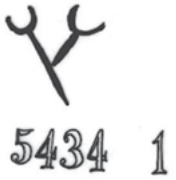

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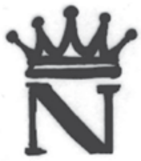

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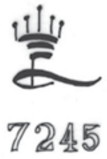

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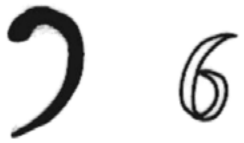

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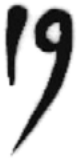

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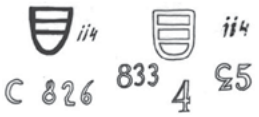
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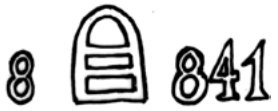

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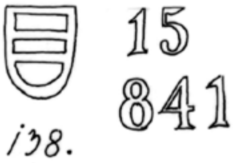

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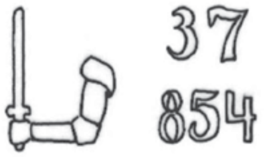

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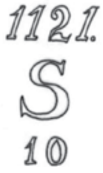

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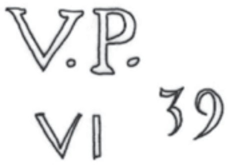

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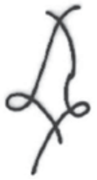

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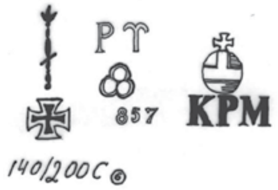
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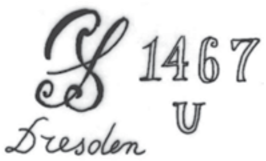
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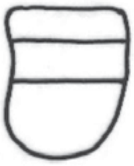

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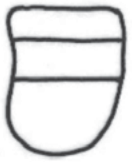

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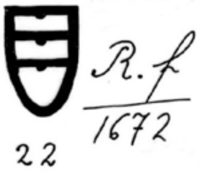

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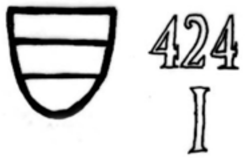

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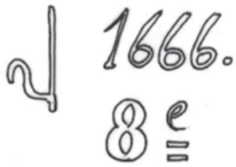

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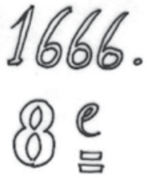

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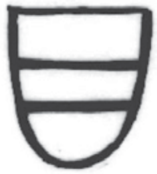

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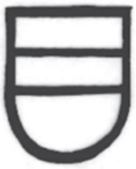

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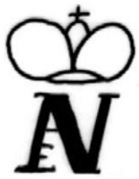

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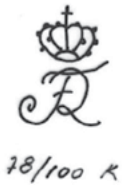

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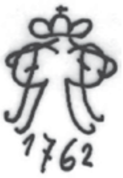

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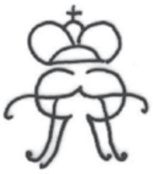

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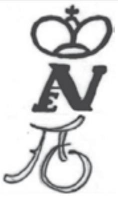

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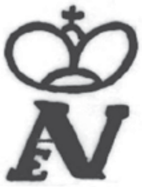

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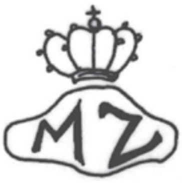

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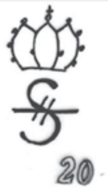

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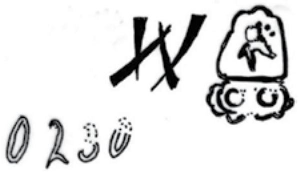

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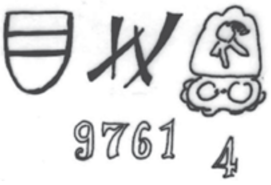

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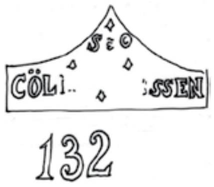
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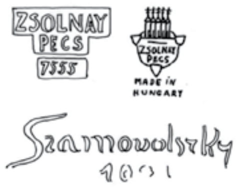
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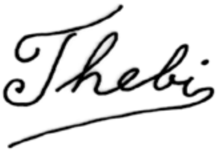

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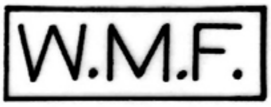

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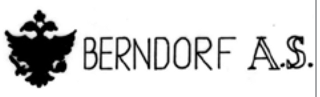
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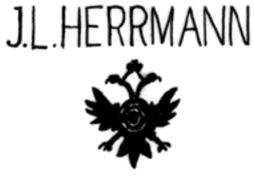
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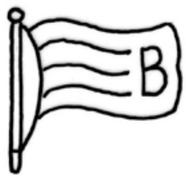

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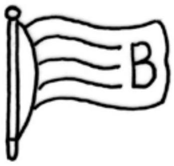

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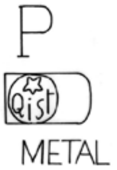
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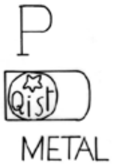
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